



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

BEST OF



MUSIC TELEVISION®

HEADBANGERS BALL

25 Prime Cuts from Metal's Greatest Bands, Including

ANTHRAX

ILL NINO

IRON MAIDEN

KILLSWITCH ENGAGE

MEGADETH

SLAYER

SLIPKNOT

AND MORE!



HEAD BANG ERS BALL

© 2008 MTV Networks. All rights reserved.

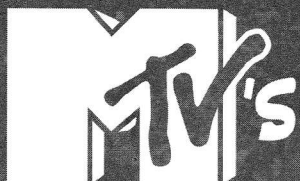


HAL•LEONARD®



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

BEST OF



MUSIC TELEVISION®

HEADBANGERS BALL

- 2 Black** – SEVENDUST
- 7 Caught In A Mosh** – ANTHRAX
- 15 Dead Embryonic Cells** – SEPULTURA
- 23 Electric Eye** – JUDAS PRIEST
- 31 Fixation On The Darkness** – KILLSWITCH ENGAGE
- 39 Home** – STAINED
- 44 How Can I Live** – ILL NINO
- 53 I'm Eighteen** – ALICE COOPER
- 59 Inhale** – STONE SOUR
- 65 Iron Man** – BLACK SABBATH
- 71 Judith** – A PERFECT CIRCLE
- 81 Living Dead Girl** – ROB ZOMBIE
- 86 Loco** – COAL CHAMBER
- 92 No One** – COLD
- 98 Practice What You Preach** – TESTAMENT
- 109 Psycho** – SYSTEM OF A DOWN
- 115 Raining Blood** – SLAYER
- 120 Shock** – FEAR FACTORY
- 125 Smothered** – SPINESHANK
- 130 Straight Out Of Line** – GODSMACK
- 137 Symphony Of Destruction** – MEGADETH
- 145 This Is Now** – HATEBREED
- 150 Thoughts Without Words** – SHADOWS FALL
- 160 Wait And Bleed** – SLIPKNOT
- 166 Wasted Years** – IRON MAIDEN
- 175 Guitar Notation Legend**

ISBN 0-634-07004-5



HAL•LEONARD®
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at
www.halleonard.com



Black

Written by Sevendust



Drop D tuning, down 1/2 step:
(low to high) Db-Ab-Db-Gb-Bb-Eb

Intro

Moderate Rock ♩ = 108

Gtr. 1 (dist.) N.C.

f Harm. Harm.

w/ * tremolo effect & wah-wah

TAB

0 12 12 10 0 12 12 10

* Set for sixteenth note repeats.

Gtr. 1 tacet
N.C.

Riff A

* Gtr. 2

Play 4 times

f P.M. - Harm. P.M. Harm. P.M. Harm. P.M. Harm. P.M. Harm. P.M. - Harm. P.M. Harm. P.M. Harm. P.M. Harm.

* Doubled throughout

End Riff A

P.M. - Harm. P.M. Harm. P.M. Harm. P.M. Harm. P.M. Harm. P.M. - Harm. P.M. Harm. P.M. Harm. P.M. Harm.

Verse

D5 Eb5

Ebsus2

1. Voic - es call, they call out my name,
3. Shad - ows fol - low so close be - hind me.

Rhy. Fig. 1

0 3 3 3 3 3 3 3

F5 D5 N.C.(D5)

my name, my name.

End Rhy. Fig. 1

P.M. -

1st time, Gtr. 2: w/ Rhy. Fig. 1 (2 3/4 times)
2nd time, Gtr. 2: w/ Rhy. Fill 3
D5 Eb5

Eb sus2

2nd time, Gtr. 2: w/ Rhy. Fig. 1 (last 2 meas.)
F5 D5 N.C.(D5)

Well, they say I'm dif - f'rent. Well, I'm not the same, the same.
I look in the mir - ror, I don't like what I see.

2nd time, Gtr. 2: w/ Rhy. Fig. 1 (1 3/4 times)
D5 Eb5

Eb sus2

F5 D5 N.C.(D5)

You say you want to, ah, be like me.
But, oh God, can't you help me get out of here, here?

To Coda 1

Gtr. 2: w/ Rhy. Fill 1

D5 Eb5

Well, boy, let me tell ya, you don't know what I seen.
Well, feel like I'm liv - in' deep in hell.

N.C.
Gtr. 2 Riff B

End Riff B

P.M. - Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

Rhy. Fill 1

Gtr. 2

P.M. -

Rhy. Fill 3

Gtr. 2

let ring -

Verse

Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)

D5 Eb5

Ebsus2

F5

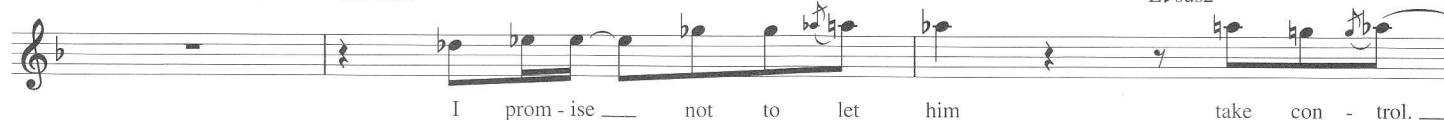
D5

N.C.(D5)



D5 Eb5

Ebsus2



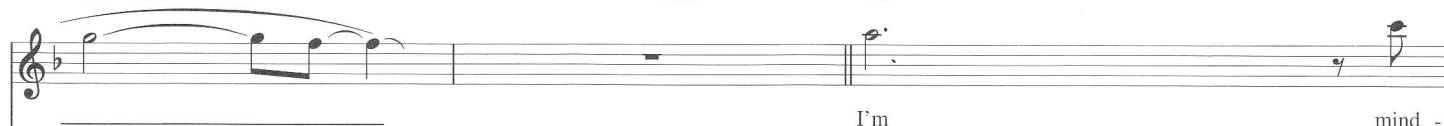
Chorus

3rd time, Gtr. 3: w/ Fill 1

D5

N.C.

F5 D5

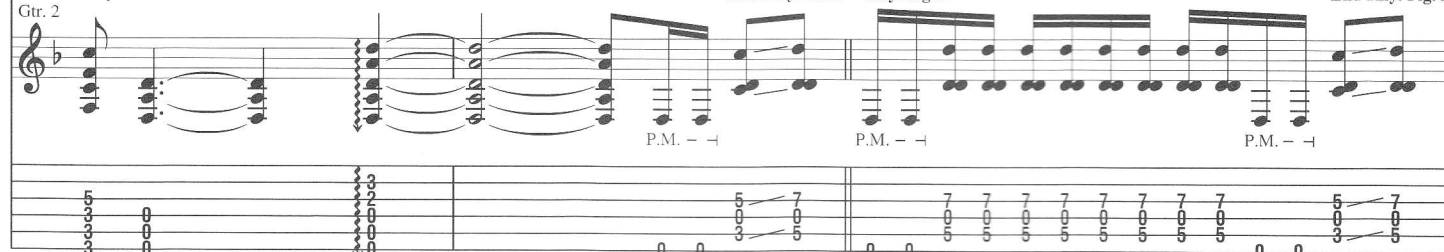


Rhy. Fill 2

End Rhy. Fill 2

Rhy. Fig. 2

End Rhy. Fig. 2

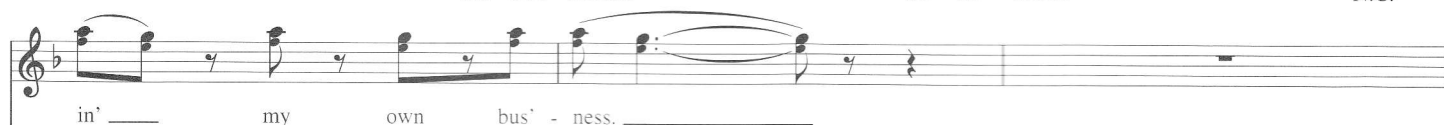


3rd time, Gtr. 3 tacet

A5 Bb5 Bbsus2

F5 G5 Gsus2

N.C.



End Rhy. Fig. 2



1st & 3rd times, Gtr. 2: w/ Rhy. Fig. 2

2nd time, Gtr. 2: w/ Rhy. Fig. 2 (1st 3 meas.)

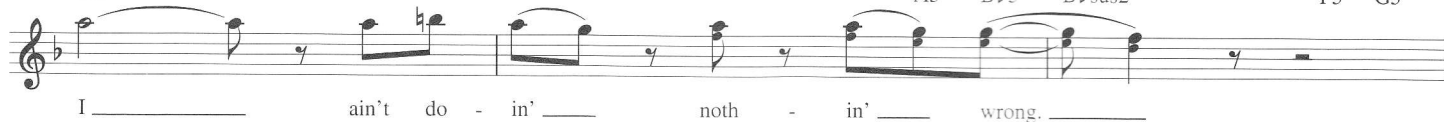
D5

A5

Bb5

Bbsus2

F5 G5



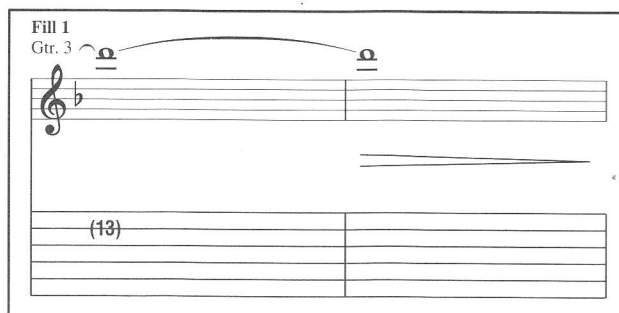
To Coda 2

To Coda 3

Fill 1

Gtr. 3

(13)



Gsus2 N.C. Gtr. 2: w/ Riff B D.S. al Coda 1

I ain't do - in' noth - in' wrong.

⊕ Coda 1

D.S.S. al Coda 2

Gtr. 2: w/ Rhy. Fill 2 F5 D5 N.C.

⊕ Coda 2

Interlude

Gsus2 N.C. N.C.(D5)

Gtr. 2

P.M. - P.M. P.M. P.M. - P.M. - P.M. -

P.M. - P.M. - P.M. - P.M. -

Guitar Solo

D
⑥
open

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 2 P.M. -

Gtr. 4

(cont. in slashes)

f w/ wah-wah P.M. -

1/4 1/4

12 (12) 10 12 10 12

Gtr. 2: w/ Rhy. Fig. 3 (3 times)

0 0 12 (12) 10 12 10 8 10 12 10 10 12

D5 Eb5

Gr. 2

hold bend

10 12 10 12 13 12 (12) 10 12 12 13 12 (12) 10 12 12 10 12

⊕ Coda 3

Outro

- in' wrong. _____

[illegible]

Caught In A Mosh

Words and Music by Dan Spitz, Joe Bellardini, Frank Bello, Charles Benante and Scott Ian Rosenfeld

Moderately ♩ = 94

E5 C5 F#5 G5 A5 B5

Intro Gtr. I Gtr. II

1. A5

2. E5 Gtrs. I & II Double time ♩ = 188

N.C.

Riff A 1.2. (end Riff A)

3. E5 Faster ♩ = 205 Double time feel (Drums)

3

1st, 2nd, 3rd Verses E5 N.C. B5 C5 N.C. F5 E5 N.C. D#5 E5 N.C. E5

1. Why don't you lis - ten when I try to talk to you? Stop

2.3. See additional lyrics

Rhy. Fig. 1 (end Rhy. Fig. 1)

*Play cue notes 2nd & 3rd times.

w/Rhy. Fig. 1 (2 times)

N.C. B5 C5 N.C. F5 E5 N.C. D#5 E5 N.C. E5

think-ing of your-self, for just a sec-ond, fool.—

N.C. B5 C5 N.C. F5 E5 N.C. D#5 E5 N.C. E5

Shut up, shut up, I don't wan-na hear your mouth.

Your

w/Rhy. Fig. 1 (1st 3 bars only)

N.C. B5 C5 N.C. F5 E5 N.C. D#5

moth-er made a mon-ster, now get the hell out of my house.

E5 N.C. G5 F#5 (end double time feel) Slightly slower = 180 Pre-chorus N.C. G5 F#5

Can't stand it for an-oth-er day. (I

N.C. G5 F#5 N.C.

ain't gon-na live my life— this way!)—

Cold sweat, my

G5 F#5 N.C. G5

fists are clench-ing. (Stomp, stomp, stomp,) the id-i-ot con-ven-tion.

Chorus
D5

Which one of these words don't you understand?

Fsus2

Csus2

7 7 5 (7 7 5) 3 6 5 3 3 3

N.C.

All caught in a mosh!

0 0 1 0 0 3 0 0 4 0 5 0 6 7 8 0 (0) 0 1 0 0 3 0 0 4 0 5 0 8 7 6 0

D5

Talk - ing to you is like clap - ping with one hand.

Fsus2

Csus2

7 7 5 (7 7 5) 3 6 5 3 3 3

N.C.

(What is it? Caught in a mosh! What is it?)

Riff A1

0 0 1 0 0 3 0 0 4 0 5 0 6 7 8 0 (0) 0 1 0 0 3 0 0

Caught in a mosh!_ What is it? Caught in a mosh!_

(end Riff A1) Riff A2

Fretboard diagram: 4 0 5 0 8 7 6 0 (0) 0 1 0 0 3 0 0 4 0 5 0 6 7 8 0

To Coda 1. E5 2. E5

What is it? Caught in a mosh!_ Caught in a mosh!_

2. Don't (end Riff A2)

Fretboard diagram: (0) 0 1 0 0 3 0 0 4 0 5 0 8 7 6 9 9 7 4 0 5 0 8 7 6 0

*Bkgd. voc. is held 1½ bars into 2nd Verse.

Slower ♩ = 164

N.C. E5 N.C. E5 N.C. E5

(steady gliss.)

P.M. P.M. P.M.

Fretboard diagram: (4) 2 2 0 1 0 4 2 2 0 1 0 4 2 2 0 1 0

E5 Rhy. Fig. 2 C5 F#5 G5 N.C. A5 (end Rhy. Fig. 2)

sl. P.M. P.M. sl.

Fretboard diagram: 9 5 9 5 7 3 4 5 5 5 5 5 5 5 5 5 7 7 7 5 5 5

Guitar solo
w/Rhy. Fig. 3 (3½ times)
Full N.C.

Full N.C. H P P G5 F#5 N.C. sl. sl.

Full H P P sl.

16 14 15 17 15 14 16 (16) 9 7

sl.

G5 F#5 N.C. G5 F#5 N.C. H P

9 10 9 10 12 10 12 14 12 14 15 13 14 12 13 12 14 12

(end double time feel) H G5 N.C. Full G5 N.C. Full G5 N.C. Full G5 N.C. F#5

H Full Full Full H

13 14 12 13 15 13 15 (15) 13 15 12 13 12 10 12

Gtrs. I & II Rhy. Fig. 4

P.M.----- P.M. P.M.----- P.M.----- P.M.----- P.M.-----

2 0 2 5 5 0 (0) 0 3 0 0 3 0 0 5 0 0 3 0 0 2

N.C. G5 N.C. G5 N.C. G5 N.C. G5 N.C. B5 *w/Rhy. Fig. 4 N.C. G5 N.C. G5 N.C.

H 3 H 3 sl.

H

14 16 13 14 13 15 14 12 14 14 12 14 12 14 12 (12)

H sl.

(end Rhy. Fig. 4)

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

0 0 5 0 0 5 0 0 5 0 0 4 2

*1st note of Rhy. Fig. 4 is struck, not tied.

G5 N.C. G5 N.C. F#5 N.C. G5 N.C. G5 N.C. G5 N.C. G5 N.C. B5 2½

p *H sl.* *trem. bar* 2½

8 10 8 7 8 7 5 6 7 5 3 3 2 0 4 1 0

P *H sl.*

Gtrs. I & II E5 Full C5

Gtr. III *H P* *P* *Full*

Gtr. IV *Full* *H P* *grad. bend* *Full*

15 14 12 13 12 12 13 15 12 13 15 13 14 12 (13) (12)

H P *P*

F#5

H P *H P*

12 13 12 12 13 12 14 13 14 13 14 13 13 14 12 14 13

H P

G5 1. A5 B5 2. A5 B5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

15 17 15 14 16 17 14 16 14 17 16 14 12 14 16 13 15 17 18 17 17 12 14 16 13 15 17 15 13 15 17 18 14 16 17 12 14 16 12 14 16 14 12 16 14 16 17 16

w/Riff A1 N.C. 8va- Full Full Full Full

sl. *sl.* *sl.* *Full* *Full* *Full*

17 16 (17) (16) 20/20 22 (22) (22) 22 (22) (22) 22

sl.

w/Riff A (2 times) D.S. (double time feel) al Coda

(Gtrs. III & IV out) 7 3 E5

sl. sl. sl.

(22) (22)

Coda

E5 G5 E5

Caught in a mosh! (steady gliss.)

Bb5 B5 C5 E5 C5

sl. sl.

Additional Lyrics

2. Don't tell me how to do my job!
There's the door, your name's on the knob.
You're always in the way, like a beast on my back.
Were you dropped as a baby? 'Cause brains you lack! (To Pre-chorus)
3. Hey man,
I'm trying to reason, but you don't understand.
Talking in circles, we'll never get it straight.
Just you and me in our theatre of hate. (To Pre-chorus)

Words and Music by Andreas Kisser, Igor Cavalera, Paulo Xisto Pinto and Max Cavalera

F#5 G5 C5 F#5^{IV} C#5 Bb5 F5 A5 G#5 A#5 B5

Gtrs. I & II

[illegible][illegible]

Bb5
Rhy. Fig. 1-----

N.C. F5 E5 Bb5 A5 Bb5

P.M.-----4 P.M.-----4 P.M.-----4

3 1 0 0 0 0 3 1 0 0 2 0 0 0 3 2 3 1 0 1

The musical score for "The Rose Tree" consists of two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music, each repeated twice. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The melody consists of two phrases, each followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The second system shows the continuation of the piano accompaniment, with the right hand playing chords and the left hand playing eighth notes. The score is marked with 'P.M.' (Piano Moderato) and includes a 4-measure rest.

16

N.C. Gtrs. I & II F5 N.C. F5 G#5 G5 *Play 4 times* N.C.

P.M.-----4 P.M.

sl.

slight vib.

1st, 3rd Verses E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5 G5 N.C. G5 G#5

1.3. Land of an - ger. I did - n't ask to — be born...

Rhy. Fig. 3 (Gtrs. I & II)

P.M.---4 P.M.---4 *sl.* P.M.-----4 *sl.* P.M.-----4 *sl.*

F5 N.C. w/Rhy. Fig. 3 (3 times) E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5

Sad - ness, sor - row. Ev - 'ry -

(end Rhy. Fig. 3)

P.M.-----4

G5 N.C. G5 G#5 2nd time Gtr. I substitute Rhy. Fill 2 (resume Rhy. Fig. 3) E5 F5 N.C. G5 G#5

thing so a - lone. Lab - 'ra - to - ry sick -

G5 N.C. G5 G#5 G5 N.C. G5 G#5 F5 N.C.

ness in - fects hu - man - i - ty.

To Coda

E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5 G5 N.C. G5 G#5 F5 N.C.

No hope for cure. Die by tech-nol-o - gy.

N.C. Gtrs. I & II (cont. in slashes)

P.M.-----4 P.M. P.M.-----4 P.M.-----4

0 2 2 2 2 2 3 3 2 2 2 2 2 2 0 2 2 2 2 3 2 0 0 0 0 0 0 0 0

Half time feel ⑥open 2fl. 1. 2. (end half time feel)

Gtrs. I & II F#5 E F#5 G5 C5 F#5^{IV} G5 C#5

P.M.----- P.M.-----

Double time feel Rhy. Fig. 4 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (3 times)

⑥open E Bb5 ⑥open E F#5 ⑥open E G5 C#5 ⑥open E Bb5 ⑥open E F#5 ⑥open E G5 C#5

P.M.----- P.M.----- P.M.-----

A world full of shit com - ing down. Trib - al vi - o - lence ev - 'ry - where.

⑥open E Bb5 ⑥open E F#5 ⑥open E G5 C#5 ⑥open E Bb5 ⑥open E F#5 ⑥open E G5 C#5

Life in the age of ter - ror - ism. We spit in your oth - er face.

Rhy. Fill 2

sl.

P.M.-----4

3 1 0 0 0 15 sl.

Gtrs. F#5
I & II

Gtrs. III & IV

H P sl.

H P sl.

H P sl.

H P sl.

(5)

F#5

F5

H P sl.

H P sl.

sl.

sl.

sl.

sl.

(end double time feel)
(Gtrs. III & IV out)

N.C.
Gtrs. I & II

F5 N.C. F5 G#5

G5

slight vib.

P.M.-----4

P.M.

sl.

sl.

sl.

sl.

sl.

sl.

2nd Verse
w/Rhy. Fig. 3

E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5 G5 N.C. G5 G#5 F5 N.C.

2. War of rac - es. World with-out in - tel - li - gence. A

w/Rhy. Fig. 3 (1st 3 bars only)

E5 F5 N.C. G5 G#5 G5 N.C. G5 G#5 G5 N.C. G5 G#5

place con - sumed by time. End of it all.

Half time feel
Chorus
w/Rhy. Fig. 1 (3 times)

w/Rhy. Fill 1

F5 N.C. Bb5 A5 Bb5 N.C. F5 E5 Bb5 A5 Bb5 N.C.

We're born with pain.

F5 E5 Bb5 A5 Bb5 N.C. F5 E5 Bb5 A5

No more. We're dead em - bry - on - ic

Gtrs. I & II

Bb5 A5 G#5 G5

Rhy. Fill 1 (Gtrs. I & II)

P.M.-----4

3 2 1 0

(G5) (G#5)

*Trem. pick while sliding.

H P 14

sl.

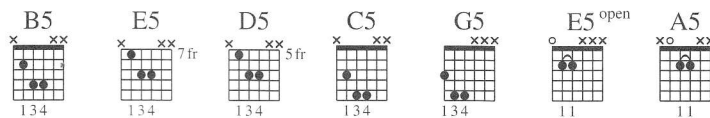
N.C.

Riff D (Gtrs. I & II)

22

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing



§ Intro
Fast Rock ♩ = 192

N.C.

A5

N.C.

B5

B5 E5

Gtr. 1 (dist.)

Gtr. 2 (dist.)

Gtr. 2 (dist.)

f

P.H. P.H. — — — P.H. P.H.

TAB

0 7 0 9 0 10 8 | 0 7 0 9 0 10 7 | 0 7 0 9 0 10 7 | 0 9 7 10 9 7 9 7

pitch: C# D Bb C# D 5

To Coda 1 \oplus

B5

B.5

E5

D5

E5

Bb5 A5

G5 E5

* Gtrs.
1 & 2

[illegible]

*Composite arrangement.

© 1982 EMI APRIL MUSIC INC., CREWGLEN LTD., EBONYTREE LTD. and GEARGATE LTD.
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

D5 E5

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

Verse

Bb5 A5 G5 A5 G5 A5

1. Up here in space —
2. Al - ways in fo - cus.

End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 1/2 times)

G5 A5 G5 A5

I'm look - ing down on you. _____
Can you feel my stare? _____

My la - sers trace _____
I zoom in - to _____ you,

Gtrs. 1 & 2: w/ Rhy. Fill 1 G5 E5 Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 7 meas.)

ev - 'ry - thing you do. _____
but you don't know I'm there. _____

You think you've _____
I take a pride _____

D5 E5 Bb5 A5 G5 E5

pri - vate lives, _____ think noth - ing of _____ the kind. _____
_____ in prob - ing _____ all _____ your se - cret moves. _____

D5 E5

There _____ is no _____ true _____ es - cape _____ I'm _____ watch - ing all _____ the time. _____
My tear - less ret - i - na _____ takes _____ pic - tures that _____ can prove. _____

Rhy. Fill 1
Gtrs. 1 & 2

P.M. - - - - -

1. 2.

To Coda 2

G E5 D5/E D5 A G A5 D5 A

tect - ed, e - lec - tric eye. - lec - tric

End Rhy. Fig. 3

(cont. in slashes)

B5 E5

Gtrs. 1 & 2

eye.

Gtr. 3 (dist.)

f

Guitar Solo

D5 E5 D5 C5 G5 E5 open

P.M. 8va loco

E E5 D5 E5

open

Gtr. 3 tacet

P.M. 8va loco

Gtr. 4 (dist.)

Gtr. 3 divisi

D5 C5 G5 E5 open B5

P.M. - - - -

Gtr. 3

Gtr. 4 divisi

Gtr. 4 tacet

A5 B5 A5 G5

P.M. - - - -

8va - - - - -

Gtr. 3

Gtr. 4 divisi

A5 B5

Gtr. 4

P.M. - - - -

Gtr. 3

Gtr. 4 divisi

8va - - - - -

Gtr. 4 tacet

A5 B5 A5 G5

P.M. - - - -

8va - - - - -

Gtr. 3

T

19 14 17 14 19 14 16 14 19 14 17 14 19 16 14 22 14 17 14 22 14 17 14 X X 22 17 19 17 22 17 19 17

*slide top finger

Gtr. 3 tacet

A5 E B5 C5

⑥
open

8va

Gtr. 4

A5 C5

D.S. al Coda 1

B5 D5 E5

⊕ Coda 1

Interlude

Play 3 times

Gtr. 1 B5 A5 D5 C5 D5 C5 D5 C5

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M.

Gtr. 2

P.H. P.H. P.M. - - - P.M. - - - P.M. - - - P.M.

pitch: C#

Bridge

D5 C5 D5 C5 D5 C5 D5 C5 B5 A5

E - lec - tric eye. ____

Gtrs. 1 & 2

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

C5 D5 D5 C5 B5 A5 C5 D5 C5 D5 C5 B5 A5

(In the sky. ____ Feel my stare. ____

P.M. - - - - P.M. P.M. - - - - P.M. P.M. - - - -

C5 D5 D5 C5 B5 A5 C5 D5 C5 B5 B7sus4 B5

Al - ways there.) ____ There's noth-in' you can

P.M. - - - - P.M. P.M. - - - - P.M. P.M. - - - -

D5 A5 B5 A5 F#5 A5 B5

do a - bout it, de - vel - op and ex - pose. ____

B5 B7sus4 B5 D5 A5 B5 A5

I feed up - on your ev - 'ry thought, and so my pow - er grows.

D.S.S. al Coda 2

⊕ Coda 2

F#5 N.C.

P.M. P.M. P.M.

D5 A G

lec - tric eye.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 A G E5 D5/E D5 A

I'm e - lect - ed, e - lec - tric

G D5 A G E5 D5/E

spy. I'm e - lect - ed, pro -

Outro

D5 A G E5 D5 G5

tect - ed, de - tec - tive, e - lec - tric

Gtrs. 1 & 2

Free time

Begin fade

Fade out

E5

eye.

* fdbk. **

(0) (2) (2) (0)

pitch: F#

D#

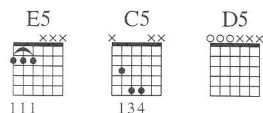
*Slap strings with thumb or finger.

**Slap strings.

Fixation On The Darkness

Words by Jesse Leach

Music by Adam Dutkiewicz, Joel Stroetzel, Mike D'Antonio and Peter Cortese



Drop D tuning, down 1 step:
 (low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 122

N.C.

D5

A^b5

D5

A^b5

Gtr. 1 (elec.)

mf steady gliss. w/ dist.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

TAB: 5 17 5 0 0 3 5 0 0 5 0 0 5 0 0 3 6 0 0 6 0 0 6

Gtrs. 2 & 3 (elec.)

mf steady gliss. w/ dist.

TAB: 0 0 6 6 0 0 6 6 0 0 6 6 0 0 6 6 0 0 6 6 0 0 6 6

D5

A^b5

D5 N.C.

D5

N.C.

D5 N.C.

A^b

Yelled: Eeh, yeah.

Riff A

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

TAB: 5 0 0 3 5 0 0 5 0 0 5 0 0 3 6 0 0 3 6 3 0 6 3 5 0 0 3 5 0 0 5 0 0 5 0 0 3 6 0 0 6 0 0 3 6 3 0

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. -----| P.M. --|

TAB: 0 0 6 6 0 0 6 6 0 0 6 6 0 0 6 6 0 0 6 6 0 0 6 6

D5 N.C. D5 N.C. D5 N.C. A♭

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

5 0 0 3 5 0 0 5 0 0 5 0 0 3 6 0 0 3 6 3 0 6 3

End Riff A

D5 N.C. D5 N.C. D5 N.C. A^b D5 N.C. D5 N.C. D5 N.C. A^b

The first system of musical notation consists of four measures. The first measure contains a single eighth note on the D line (D5). The second measure is empty. The third measure contains a single eighth note on the A line (A^b4). The fourth measure is empty. The system ends with a double bar line.

D5 Eb5 D5 Bb5 A5 Bb5 F5 Ab5 N.C. D5 Eb5 D5 Bb5 A5 Bb5 Db5 N.C.


1. Fix - a - tion of the dark - ness that en-gulfs this world. _____

[illegible]

D5 Eb5 D5 Bb5 A5 Bb5 F5 Ab5 N.C. D5 Eb5 D5 Bb5 A5 Bb5 Db5

Yelled: Drain the life force of our people.

[illegible]

D5 N.C. D5 N.C. D5 N.C. A \flat D5 N.C. D5 N.C. A \flat

 Change. _____ Change. _____

Rhy. Fig. 3

End Rhy. Fig. 3

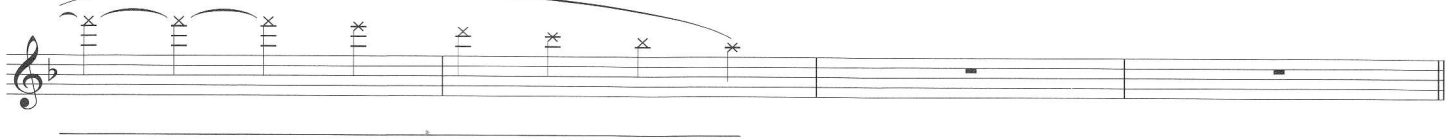
Gtr. 1

P.M. -----

P.M. ---

3

| | | | | | | | | | | | | | |
|----|------|----|------|----|------|-----------|----|------|----|------|----|------|-----------|
| D5 | N.C. | D5 | N.C. | D5 | N.C. | A \flat | D5 | N.C. | D5 | N.C. | D5 | N.C. | A \flat |
|----|------|----|------|----|------|-----------|----|------|----|------|----|------|-----------|



Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 Eb5 D5 Bb5 A5 Bb5 F5 Ab5 N.C. D5 Eb5 D5 Bb5 A5 Bb5 Db5 N.C.



2., 3. Fix - a - tion on _____ the dark - ness that en - gulfs this world. _____

D5 Eb5 D5 Bb5 A5 Bb5 F5 Ab5 N.C. D5 Eb5 D5 Bb5 A5 Bb5 Db5 N.C.



Yelled: Drain _____ the life _____ force _____ of our peo - ple. _____

N.C.

E5
Rhy. Fig. 4

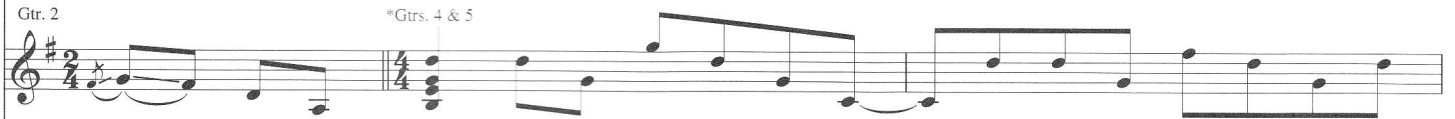
C5



Re - turn _____ to the _____

Gtr. 2

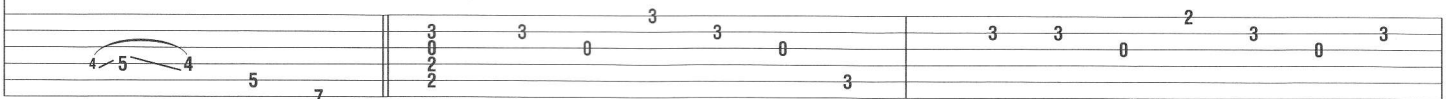
*Gtrs. 4 & 5



(cont. in slashes)

mf

let ring



*Gtr. 4 (acous.)

Gtr. 5 (elec.) doubled throughout, w/ dist.

D5 E5 D5 C5 D5 E5 C5

End Rhy. Fig. 4



womb. _____

Yelled: (New

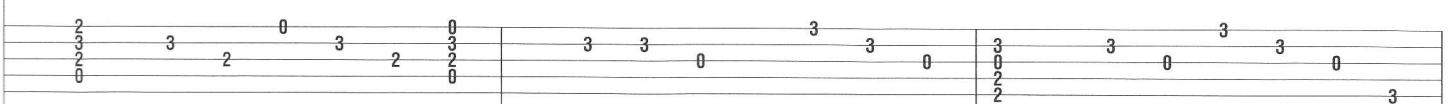
life. _____

Lay _____ your head _____

Rhy. Fig. 5



let ring -



D5

E5 D5 C5
P.M. -----

to _____ rest. _____ Mer _____ cy. _____

End Rhy. Fig. 5

let ring -----

3 3 0 2 2 0 3 | 2 3 3 0 3 2 0 3 3 0 3 3 0

(3)

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (1 3/4 times)
Gtrs. 4 & 5: w/ Rhy. Fig. 5 (2 times)

E5 C5 D5 E5 D5 C5 D5 N.C.

To give you _____ a peace of _____ mind. _____

E5 C5 D5 E5 D5 C5

To Coda

Gtrs. 2 & 3 P.M. ----- (cont. in notation)

Lay _____ your head _____ to _____ rest. _____
Lay _____ your head _____ to _____ rest.) _____

Bridge

Gtr. 2 N.C. Riff B

D5 Eb5 D5 F5 Gb5 D5 Eb5

P.M. ----- P.M. -- P.M. -- P.M. --

0 0 0 0 5 5 5 5 7 7 7 7 5 5 5 5 6 6 3 3 3 3 0 0 0 3 4 0 0 1
0 0 0 0 6 6 0 0 1 1 1 1 0 0 3 4 0 0 1

Gtr. 3

mp

0 0 0

N.C. Bb5 D5 C5 D5 Eb5 D5 N.C. End Riff B

P.M. ----- P.M. --- P.M.

P.H.

mf

P.M.

P.H.

Gtr. 2: w/ Riff B (3 3/4 times)

D5 Eb5 D5 F5 Gb5 D5 Eb5 N.C. Bb5

Close to - geth - er in - side,

Gtr. 3

P.M. ----- P.M. - P.M. - P.M. - P.M. ----- P.M. -

D5 C5 D5 Eb5 D5 N.C. D5 Eb5 D5 F5 Gb5 D5 Eb5

this bod - y is on - ly a

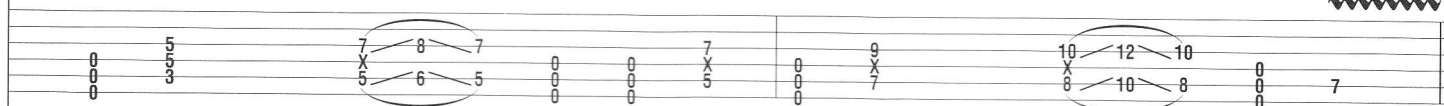
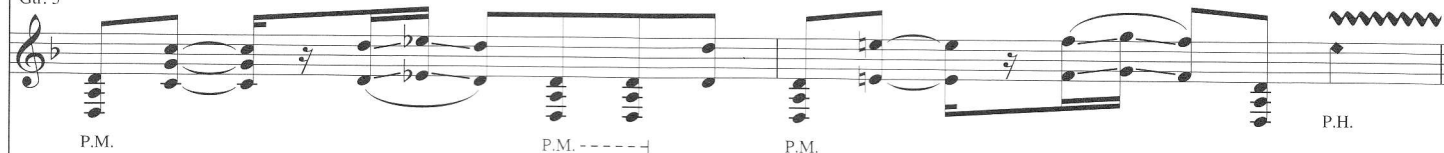
P.M. P.H. P.M. ----- P.M. - P.M. - P.M. - P.M. -

D.S. al Coda

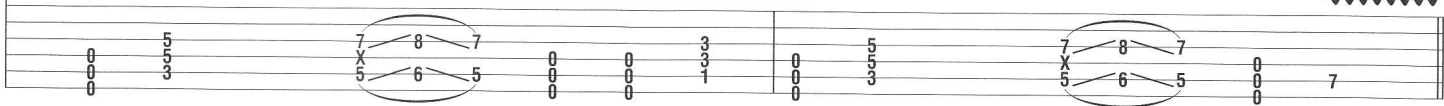
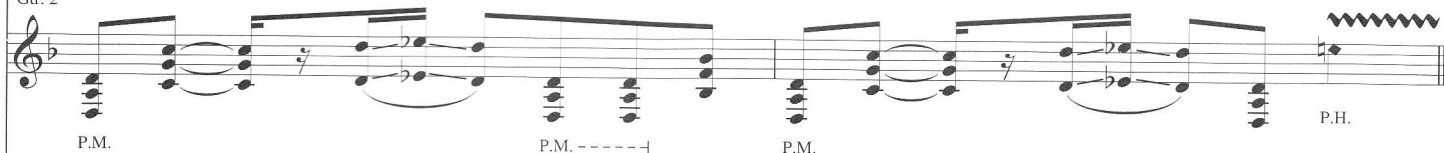
D5 C5 D5 Eb5 D5 Bb5 D5 C5 Dm Eb Dm D5 N.C.



Gr. 3



Gr. 2



⊕ Coda

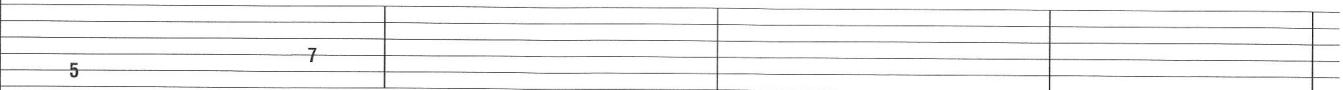
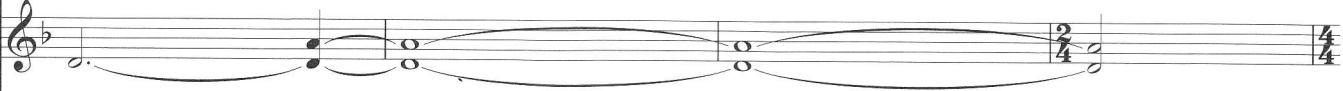
Outro

D5 N.C. D5 Eb5



Tell them

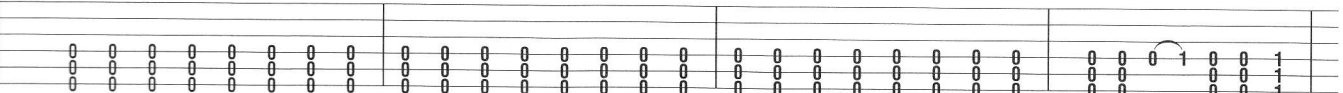
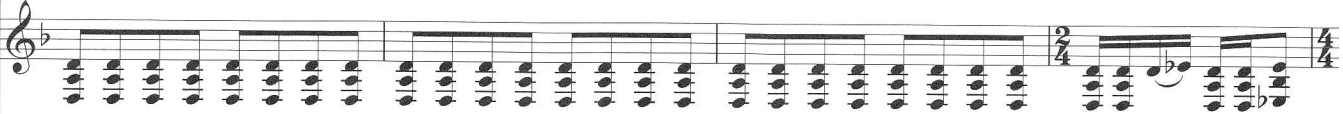
Gr. 5



Rhy. Fig. 6

End Rhy. Fig. 6

Gtrs. 2 & 3



D5

F5 D5

N.C. D5 Eb5

they will not hold us down. — It's time for change. — Yelled: Change. —

Gtr. 5

P.S. P.M. — P.M. —

Gtr. 3

P.M. — P.M. —

D5 Gb5 F5 D5 Ab5 F5 D5 Gb5 F5 D5 Eb5 F5 D5 Gb5 F5 D5 Ab5 F5 D5 Gb5 F5 D5 Eb5 F5 D5 N.C. D5 Eb5

It's time for change. —

Rhy. Fig. 7

Gtrs. 2, 3 & 5

End Rhy. Fig. 7

P.M. — P.M. —

Gtrs. 2, 3 & 5: w/ Rhy. Fig. 7 (3 times)

D5 Gb5 F5 D5 Ab5 F5 D5 Gb5 F5 D5 Eb5 F5 D5 Gb5 F5 D5 Ab5 F5 D5 Gb5 F5 D5 Eb5 F5 D5 N.C. D5 Eb5

Change. — It's time for change. —

D5 Gb5 F5 D5 Ab5 F5 D5 Gb5 F5 D5 Eb5 F5 D5 Gb5 F5 D5 Ab5 F5 D5 Gb5 F5 D5 Eb5 F5 D5 N.C. D5 Eb5

They will not hold us down. — Yelled: They will not hold us

D5 Gb5 F5 D5 Ab5 F5 D5 Gb5 F5 D5 Eb5 F5 D5 Gb5 F5 D5 Ab5 F5 D5 Gb5 F5 D5 Eb5 F5 D5 N.C. D5 Eb5

down. It's time for change. — Yelled: It's time for change. —

Home

Words and Music by Michael Mushok, Aaron Lewis, John April and Jonathan Wysocki

Gtrs. 1 & 3; Tuning:

①=Bb↓ ④=Ab↓
②=Gb↓ ⑤=D♭↓
③=D♭↓ ⑥=A♭↓

Gtr. 2; Drop D Tuning, Tune Down 1/2 Step:

①=Eb ④=D♭
②=B♭ ⑤=A♭
③=G♭ ⑥=D♭

Intro

Slow Rock ♩ = 62

Gtr. 1 (dist.)

*G(b5) B^{sus2}_{add#5} G^{sus2} C6 *play 3 times* B5 A5

f

TAB

11 12 11 11 10 12 12 10 12 12 9 10 9 10 9 10 9 0

*Chords symbols reflect implied harmony.

Verse

Dm

Gm

1. I force my - self — through an - oth - er day. — Can't ex - plain — the way — to - day —
2. An - oth - er sleep - less night a - gain. — Ho - tel room's my on - ly friend, —

Gtr. 1 Riff A

End Riff A

let ring ————— let ring —————

8 10 14 12 14 12 14 12 12

0 8 9 12 13 12

Gtr. 2 (acous.) Riff A1

End Riff A1

p
let ring throughout

0 0 0 0 3 3 0 3 0 3 2

Gtrs. 1 & 2: w/Riffs A & A1, 3 times

Dm

Gm

— just fell a - part like ev' - ry thing, — right in — my face. —
 — and friends — like that — just don't — add up — to an - y - thing. —

Dm

Gm

— And I try — to be — the one. — I can't ac - cept this. All — be - cause —
 — And I try — so hard — to be — ev' - ry - thing that I — should nev -

Dm

Gm

— of you, — I've had — to walk — a - way — from ev' - ry - thing. —
 — er take — a - way — from you — a - gain. — 'Cause I heard — you say... —

Chorus

Gtr. 2 tacet

G5

D5

Esus2

— } And I'm a - fraid — to be — a - lone. —

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

— } — And I'm a - fraid — to be — a - lone. —

Gtr. 3 (dist.)

Riff B

End Riff B

— } — And I'm a - fraid — to be — a - lone. —

Gtr. 1: w/Rhy. Fig. 1, 2½ times

Gtr. 3: w/Riff B, 3 times

G5

D5

Esus2

G5

D5

— A - fraid you'll leave — me when — I'm gone. —

Esus2 G5 D5

And I'm a - fraid to come back home.

1. 2. Esus2 Esus2
Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

Bridge
C^{sus2}_{addb5} Dm

I can not for

Gtr. 3 Riff C1 End Riff C1

Gtr. 1 Riff C End Riff C

w/clean tone
let ring throughout

Gtrs. 1 & 3: w/Riffs C & C1, 2½ times
C^{sus2}_{addb5} Dm C^{sus2}_{addb5}

get. I live with re - gret. I

Gtrs. 1 & 3: w/Fills 1 & 1A

Dm C^{sus2}_{add5} Dm

can - not - for - get. I live with it.

Gtr. 3 tacet
Csus2

F6 Csus2 F6

I'll live through this.

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

w/dist. P.M. P.M. P.M. P.M.

Gtr. 1: w/Rhy. Fig. 2, 2 times
Csus2

F6 Csus2 F6

I can't see through this.

Csus2 F6 Csus2 F6

Ah, I can't do this any

Fills 1 & 1A
Gtr. 3

TAB
14 12 12 14 12 14 (14) 12 12 14 12

Gtr. 1

TAB
3 0 5 4 0 4 5 0 0 3 0 0 2

Chorus

Gtr. 1: w/Rhy. Fig. 1, 2½ times

Gtr. 3: w/Riff B, 3 times

G5

D5

Esus2



Gtr. 1: w/Rhy. Fill 1

Esus2

Outro-Chorus

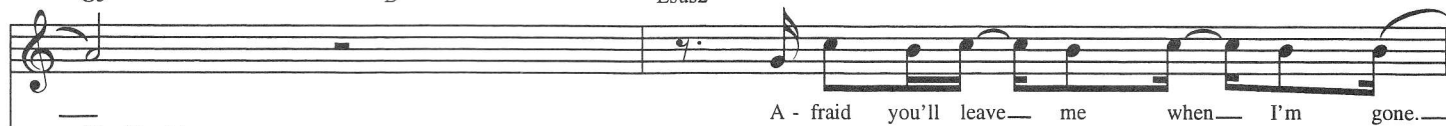
*Gtr. 1: w/Rhy. Fig. 1, 2½ times

Gtr. 3: tacet

G5

D

Esus2



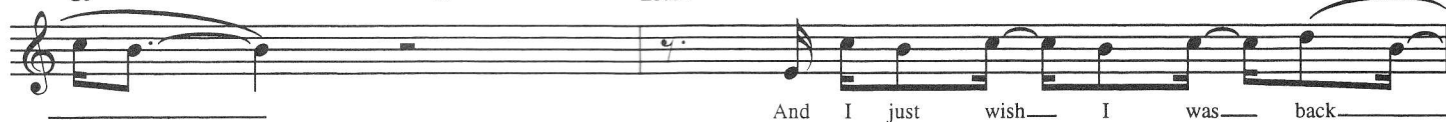
*w/slight dist.

Gtr. 2: w/Rhy. Fig. 1A, 1½ times

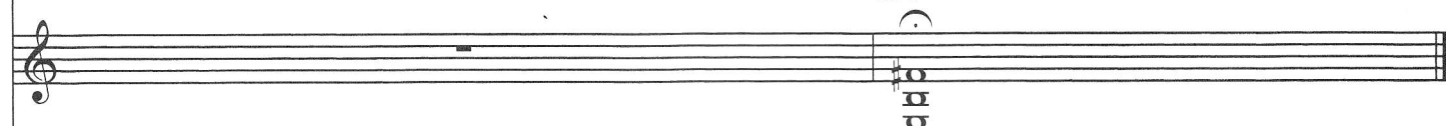
G5

D

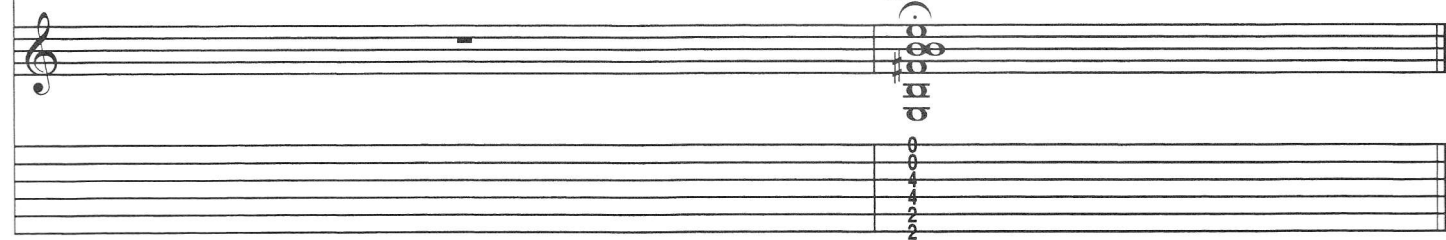
Esus2



Gtr. 1

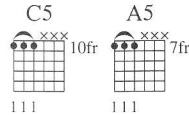


Gtr. 2



How Can I Live

Words and Music by Marc Rizzo, Cristian Machado, Dave Chavarri, Jardel Paisante, Lazaro Pina and Bob Marlette



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 102

Gtr. 1 *E5
(elec.) Riff A

Gtrs. 2 & 3 (elec.)

*Chord symbols reflect overall harmony.

End Riff A

Gtr. 1: w/ Riff A

F5 E5 D5 E5

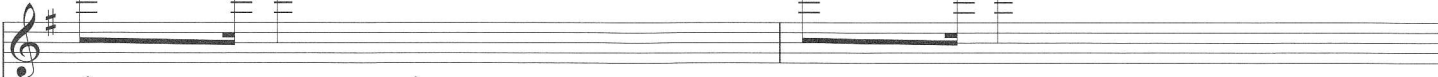
F5 E5

F5 E5 D5 E5

F5 E5

Riff B

Gtr. 4
(elec.)



f

w/ dist., chorus and flanger

let ring -----

Harm. -----

5

7

12

Pitch: G

Gtr. 3 Rhy. Fig. 1A



mf

15

14

12

14

14

14

15

14

14

14

14

15

14

12

14

14

14

15

14

14

14

15

14

14

14

14

14

Gtr. 2 Rhy. Fig. 1



3

2

0

2

2

2

2

3

2

2

2

2

2

3

2

0

2

2

2

2

3

2

2

2

2

2

2

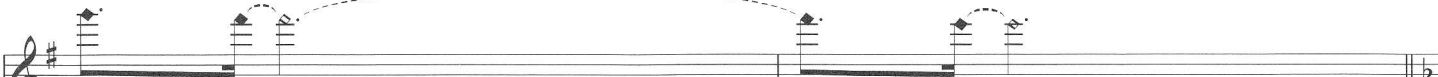
F5 E5 D5 E5

F5 E5

F5 E5 D5 E5

F5 E5

End Riff B



let ring -----

Harm. -----

5

7

12

G

End Rhy. Fig. 1A



15

14

12

14

14

14

15

14

14

14

14

14

15

14

12

14

14

14

15

14

14

15

14

14

14

14

14

End Rhy. Fig. 1



3

2

0

2

2

2

2

3

2

2

2

2

2

3

2

0

2

2

2

2

3

2

2

2

2

2

2

Verse

Gtrs. 2 & 3 tacet

Dm (add4)

Dm7add4

1. I am so un - like you in so man - y ways.
2. I am your mir - ror im - age of all you left be - hind.

Riff C

Gtr. 4

8va

End Riff C

w/ clean tone

15 18 15 17 15 18 15 17 15 18 15 18 15 17 15 18

Riff C1

Gtr. 5

(elec.)

End Riff C1

mp
w/ clean tone

3 6 3 6 5 3 3 6 3 5 3 6 3 6 3 6 5 3 3 6 3 5 3 6

Gtr. 6

(elec.)

*
w/ clean tone, flanger & chorus
let ring throughout

mp

5 8 7 7 6 5 8 7 5 5

*Vol. swell

Gtrs. 4 & 5: w/ Riffs C & C1

Dm (add4)

Dm7add4

I know I'm just a cop - y that car - ries on the stain.
You made me what I am, and who the hell am I?

5 8 7 7 6 5 8 7 5 5

Bridge

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

F5 E5 D5 E5

F5 E5

Gtr. 6 tacet

F5 E5 D5 E5

F5 E5

We make the same mis - takes. Cuz... We are one and the same.

Screamed: But...

(5)

Gtrs. 7 & 8: w/ Riffs D & D1

Em Gmaj9 C Am

All that lies in me, all that dies in me, how can I live with - out you?

Gtr. 1

Gtrs. 2 & 3

Interlude

Gtr. 1: w/ Riff A

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

Gtr. 4: w/ Riff B

F5 E5 D5 E5 F5 E5 F5 E5 D5 E5 F5 E5

F5 E5 D5 E5 F5 E5 F5 E5 D5 E5 F5 E5

D.S. al Coda

Coda

Interlude

Gtr. 1 tacet

E5

Gtrs. 2 & 3

Bridge

F5 E5 D5 E5 F5 E5 F5 E5 F5 E5 D5 E5 F5 E5 F5 E5

Screamed: Why, yo no en - ti-en - do por - que? I know that our lives are the

Gtr. 3

15 14 12 14 15 14 14 14 14 15 14 15 14 12 14 15 14 14 14 14 15 14

Gtr. 2

3 2 0 2 3 2 2 2 2 3 2 3 2 0 2 3 2 2 2 2 3 2

F5 E5 D5 E5 F5 E5 F5 E5 F5 E5 D5 E5 F5 E5 F5 E5

same. Y mi vi - da is just a guess - ing game a dir - ty stain that I can not

15 14 12 14 15 14 14 14 14 15 14 15 14 12 14 15 14 14 14 14 15 14 14 14

3 2 0 2 3 2 2 2 2 3 2 3 2 0 2 3 2 2 2 2 3 2 2 2

F5 E5 D5 E5 F5 E5 F5 E5 F5 E5 D5 E5 F5 E5 F5 E5

play. But I fol - low your steps in the same way that you just

Gtr. 4

Staff 1: Treble clef, key of D major. Notes: G4 (8), A4 (9), B4 (10), C5 (11).
Staff 2: Bass clef, key of D major. Notes: G2 (8), A2 (9), B2 (10), C3 (11).

Gtr. 3

Staff 1: Treble clef, key of D major. Notes: G4 (15), A4 (14), B4 (12), C5 (14), D5 (15), E5 (14), F5 (14), G5 (14), A5 (14), B5 (15), C6 (14), D6 (15), E6 (14), F6 (12), G6 (14), A6 (15), B6 (14), C7 (14), D7 (14), E7 (14), F7 (15), G7 (14).

Gtr. 2

Staff 1: Treble clef, key of D major. Notes: G4 (3), A4 (2), B4 (0), C5 (2), D5 (3), E5 (2), F5 (2), G5 (2), A5 (2), B5 (2), C6 (3), D6 (2), E6 (3), F6 (2), G6 (0), A6 (2), B6 (3), C7 (2), D7 (2), E7 (2), F7 (2), G7 (3), A7 (2).

F5 E5 D5 E5 F5 E5 F5 E5 F5 E5 D5 E5 F5 E5

walked a - way, — and pushed a - way that I will not live.

Staff 1: Treble clef, key of D major. Notes: G4 (8), A4 (9), B4 (10), C5 (11).
Staff 2: Bass clef, key of D major. Notes: G2 (8), A2 (9), B2 (10), C3 (11).

Staff 1: Treble clef, key of D major. Notes: G4 (15), A4 (14), B4 (12), C5 (14), D5 (15), E5 (14), F5 (14), G5 (14), A5 (14), B5 (15), C6 (14), D6 (15), E6 (14), F6 (12), G6 (14), A6 (15), B6 (14), C7 (14), D7 (14), E7 (14), F7 (15), G7 (14).

Staff 1: Treble clef, key of D major. Notes: G4 (3), A4 (2), B4 (0), C5 (2), D5 (3), E5 (2), F5 (2), G5 (2), A5 (2), B5 (2), C6 (3), D6 (2), E6 (3), F6 (2), G6 (0), A6 (2), B6 (3), C7 (2), D7 (2), E7 (2), F7 (2), G7 (3), A7 (2).

Chorus

Gtrs. 2, 3 & 4 tacet
Gtr. 7: w/ Riff D (4 times)
Em

G5

Do you think _ of me? _ Do you dream _ of me? _

Gtr. 8 Riff E

slight P.M. -----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C5

A7(no 3rd)

I al - ways dream _ a - bout _ you.

End Riff E

slight P.M. -----

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 8: w/ Riff E (3 times)

Em(add9)

Gmaj13

Cmaj7

Am(add9)

Do you think _ of me? _ Do you dream _ of me? _ I al - ways dream _ a - bout _ you.

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Em(add9)

Gmaj13

Cmaj7

All that lies _ in me, _ all that dies _ in me, _ how can _ I live _

Gtrs. 2 & 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Am(add9) Em(add9) Gmaj13

with - out you? All that lies in me, all that dies in me,

7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 5 5 5 5 5 5 5

Cmaj7 Am(add9)

how can I live with - out you?

10 10 10 10 10 10 10 7 7 7 7 7 7 X X X

Gtr. 1: w/ Riff A (1st 2 meas.)
Gtr. 2: w/ Riff B (1st 2 meas.)

F5 E5 D5 E5

F5 E5

F5 E5 D5 E5

F5 E5

Gtr. 3

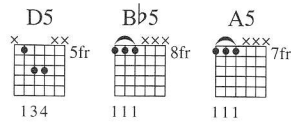
15 14 12 14 14 14 15 14 14 14 14 15 14 12 14 14 14 15 14 14 14 14

Gtr. 2

3 2 0 2 2 2 3 2 2 2 2 3 2 0 2 2 2 3 2 2 2 2

Inhale

Words and Music by Joel Ekman, Josh Rand and Shawn Economaki



Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Moderately slow Rock ♩ = 100

N.C.

Gtr. 1 (dist.) Riff A

End Riff A

Verse

2nd time, Gtr. 3: w/ Fill 1

D5

Rhy. Fig. 3

Gtr. 1

1. Come one and all and see the broken man talk - ing to him -
 2. He wipes his hands on an - y - thing in reach; he nev - er feels

Gtr. 2

Bb5

A5

D5

Gtr. 1: w/ Rhy. Fig. 3 (1 3/4 times)

End Rhy. Fig. 3

self. clean. He sits and waits for some-thing bet - ter;
 He shakes at night be - cause his nerve is gone;

Bb5


A5

D5

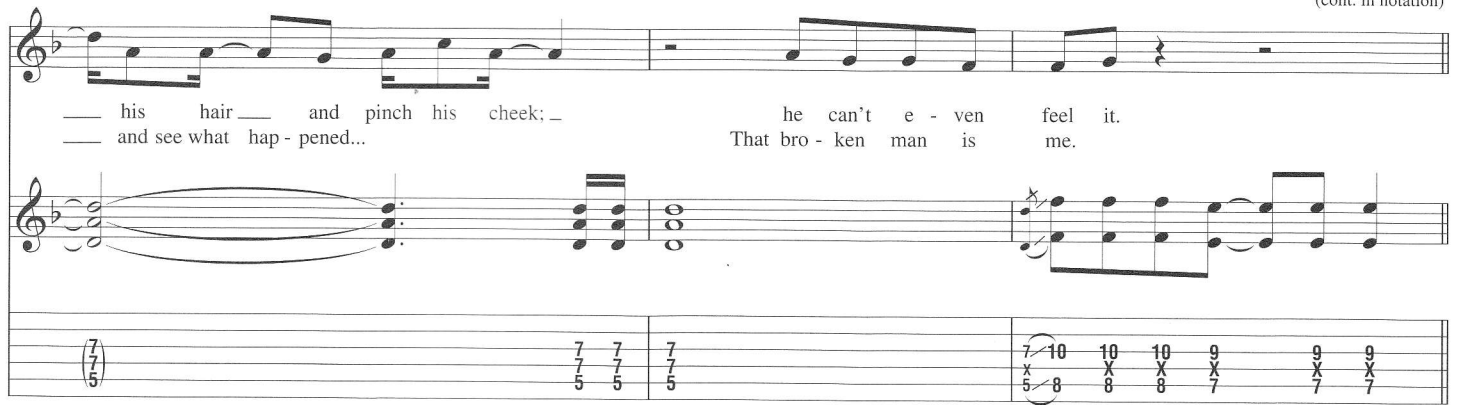
(he'll) nev - er find it here. The peo - ple touch -
 ev - 'ry mus - cle hurts. Come one and all

Fill 1

Gtr. 2

Bb5 A5
Gtr. 1  (cont. in notation)

— his hair — and pinch his cheek; — he can't e - ven feel it.
— and see what hap - pened... That bro - ken man is me.




Pre-Chorus
Gsus2

There it goes a - gain. — he's lis - ten - ing to some - one.
There it goes a - gain. — I can hear it loud - er. It

Gtrs. 1 & 2

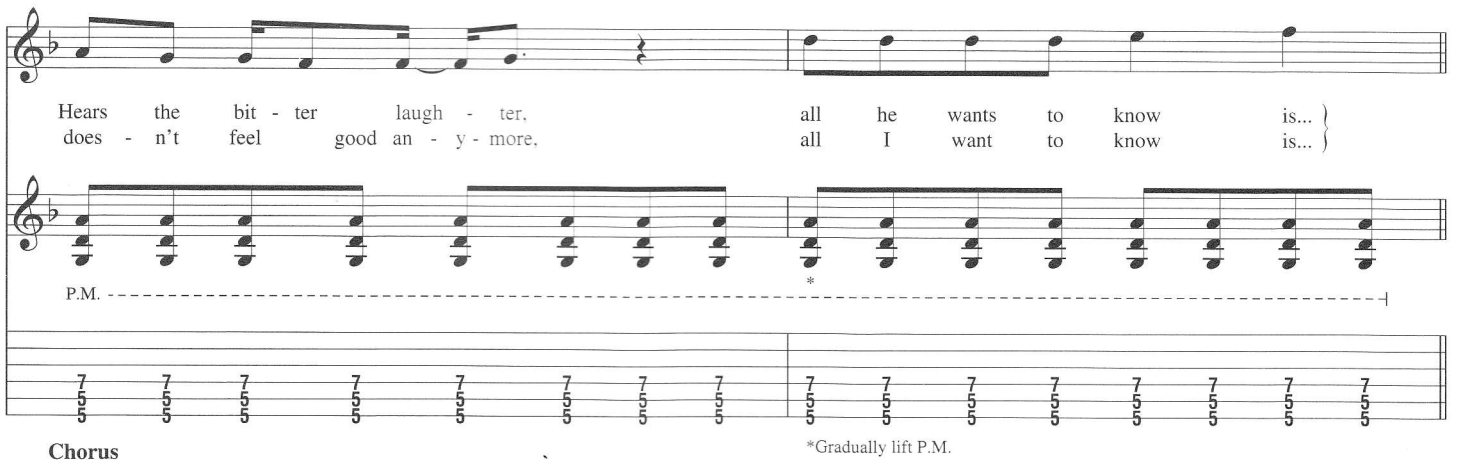
P.M. —————



Hears the bit - ter laugh - ter, all he wants to know is... }
does - n't feel good an - y - more, all I want to know is... }

P.M. —————

*Gradually lift P.M.



Chorus
Gtr. 1: w/ Riff A (4 times)
1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 1

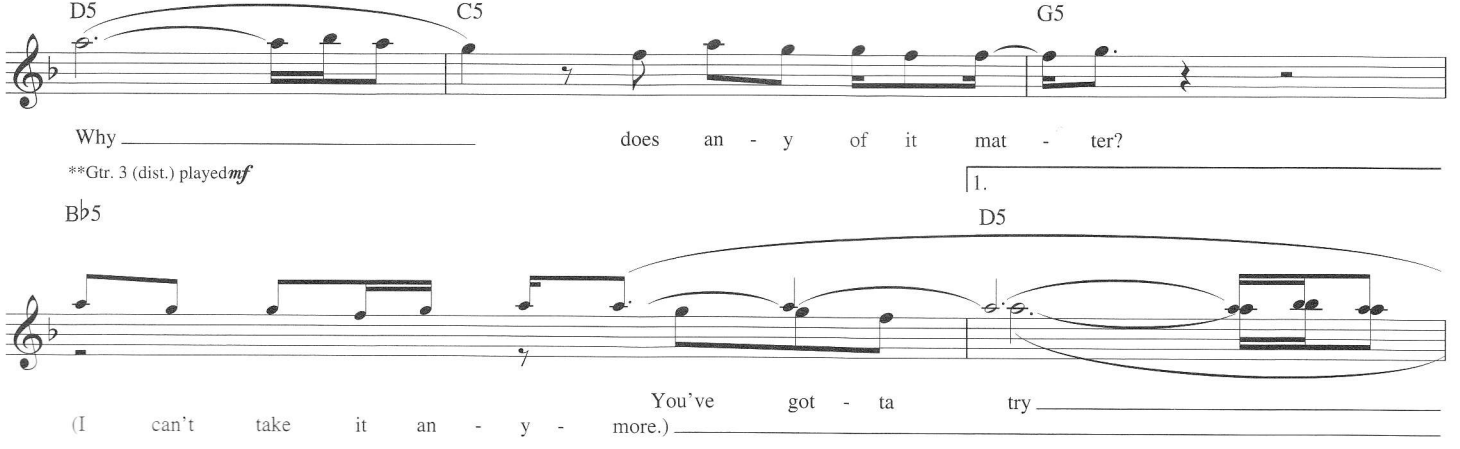
D5 C5 G5

Why ————— does an - y of it mat - ter?

**Gtr. 3 (dist.) played *mf*

Bb5 D5

(I can't take it an - y - more.) You've got - ta try —————



2.
D5 C5 G5

try the in - hale that makes the ex - hale

Bb5

Gr. 3 tacet

D5

so much better.

*Gtr. 1 w/ tremolo effect (next 4 meas.)

G5

Now I know I dis - ap - pear! _____

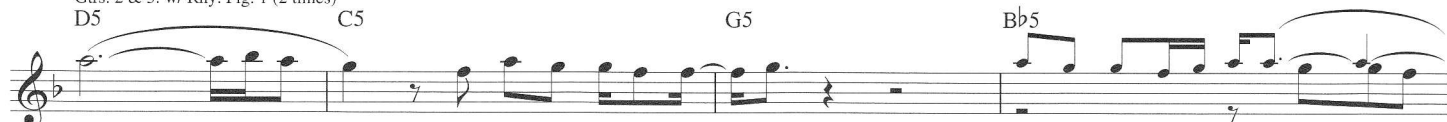
I can't find my way from out ____ of here!

Ev - 'ry - thing is fad - ing on _____ me! _____

Some - one tell me... Some - one tell me... Some - one tell me...

Chorus

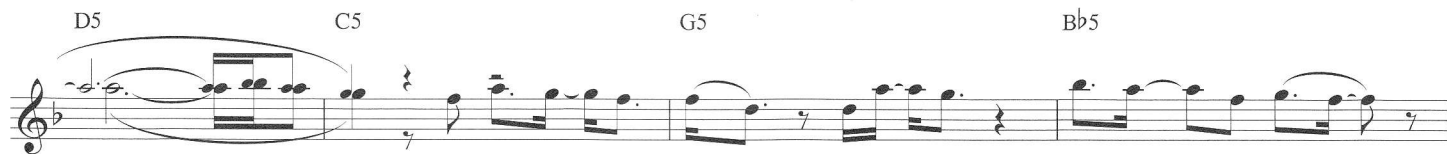
Gtr. 1: w/ Riff A (8 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
D5 C5 G5 Bb5



Why _____ does an - y of it mat - ter?

You've got - ta
(I can't take it an - y - more.) _____

D5 C5 G5 Bb5



try _____ the in - hale _ that makes _ the ex - hale so much _ bet - ter. _____

Gtrs. 2 & 3: w/ Rhy. Fig. 4

D5 C5 G5 Bb5



Why _____ does an - y of it mat - ter?

You've got - ta
(I can't take it an - y - more.) _____

Gtrs. 2 & 3: w/ Rhy. Fig. 1

D5 C5 G5 Bb5



try _____ the in - hale _ that makes _ the ex - hale so much _ bet - ter. _____

Outro

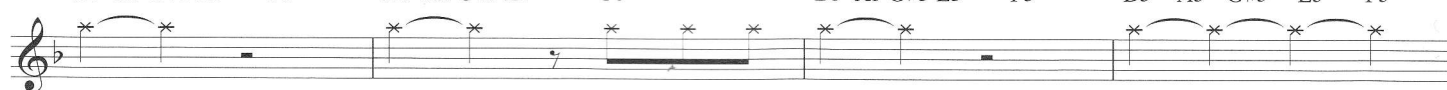
Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 A5 G#5 E5 F5

D5 A5 G#5 E5 F5

D5 A5 G#5 E5 F5

D5 A5 G#5 E5 F5



Why? _____

Why? _____

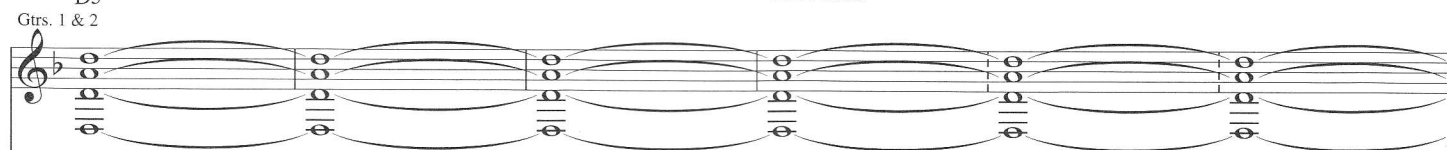
You've got - ta try! _____

Try! _____

D5

Gtrs. 1 & 2

Free time



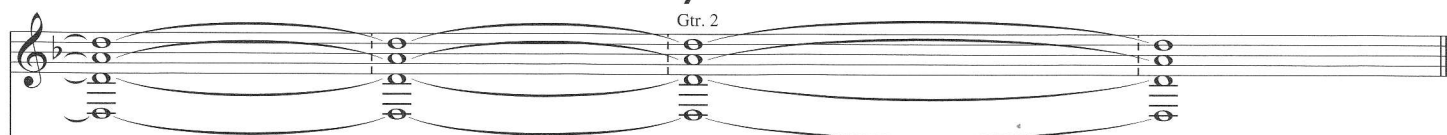
w/ *pitch shifter & tremolo effect grad. rit.

7
7
5
0

*Set to gradually descend till end.

Gtr. 1

Gtr. 2

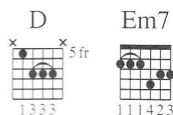


tremolo off
(Gtr. 1, cont. in slashes)

7
7
5
0

Judith

Words and Music by Maynard James Keenan and Billy Howerdel



Drop D tuning, tune down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Moderately fast Rock ♩. = 55

N.C.

* Gtrs. 1 & 2
(dist.)

(snare)

f

TAB

* Composite arrangement

Gtrs. 1 & 2 tacet

Gtr. 3 (dist.)

mf P.M. - - - - - w/ delay & reverb

P.M. - - - - -

f

grad. bend

(7)

Verse

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

1. You're _ such an _ in - spi - ra - tion for the ways that I will

Gtr. 3

grad. release

1/2

(7) (7) 5 7

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. - - - - -

0 2 2 2 2 2 0 2 3 2 0 2 0 2 2 0 2 2 2 2 0 5 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 w/ random fdbk., next 6 meas.

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

nev - er, ev - er choose to _ be. _

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

Oh, — so man - y — ways for me to show you how your

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5

saint — has a - ban - doned — you. — Fuck your god —

Rhy. Fig. 2

Gtrs. 1 & 2

P.M. —

0 2 2 2 2 2 0 2 3 2 0 2 0 2 2 2 2 2 0 5 5 5 7 7

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5 D5 E5 D5 E5 F5 E5 D5 E5

— You're a - lone in your Christ, — he did this. — Took all you —

D5 E5 D5 G5 A5 D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5

had and left — you this way. Still you pray, — nev - er stray, — nev - er taste of the

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

fruit. — nev - er thought to ques - tion — why. — It's

Gtrs. 1 & 2

P.M. —

0 2 2 2 2 2 0 2 3 2 0 2 0 2 2 2 2 2 0 5 (5) 2

Chorus

Gtr. 3 tacet, 2nd time

* D5 E5

D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

not like you killed — some - one. It's
Not like you killed — some - one. It's

Riff A

End Riff A

w/ reverb

15 15 15 15 14 14 14 14 14 0 0 0 0 1/2 1/2 1/2 1/2 9 9 9 9 7 7 7 7

Gtrs. 1 & 2: w/ Riff A (2 times)

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

not like you drove a hate - ful spear in - to his side.
 not like you drove a spite - ful spear in - to his side.

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

Praise the one who left you as bro - ken down and par - a - lyzed.
 Talk to Je - sus Christ as if he knows and the rea - sons why. } He

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 C5

did it all for you, oh.

Gtr. 3

w/ slide

5 17 17 17 17 17

Gtrs. 1 & 2

14 13 16 16 16 16 16 19 11 11 11 12 12 12 12 12 12 9 9 9 9 9
 12 11 14 14 14 14 14 17 9 9 9 10 10 10 10 10 10 7 7 7 7 7

A5 C5

15 15 15 15 15 17 17 17 17 17

9 9 9 9 9 9 9 9 9 9 12 12 12 12 12 9 9 9 9 9
 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 7 7 7 7 7

1/2

A5 C5 G5

Did it all for

15 15 15 15 15 17 17 17 17 17 15 15 19 (19) 20

9 9 9 9 9 9 14 14 14 14 7 7 7 7 7 7 16 16 16

7 7 7 7 7 7 12 12 12 12 5 5 5 5 5 5 14 14 14

1/2

E Interlude E5

you, oh.

Gtr. 3

12 12 12 12 12 15 10 10 9 9 9 10 9 (9) 15 15 14 14 (14)

1/2

Gtr. 1

9 7 6 7 7 7 1/2 (7)

Gtr. 2

P.M. P.M. P.M.

0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 0 2 0 2 2

2 2

(D)

Gtr. 2

(cont. in notation)

Verse

E5

2. Oh, so man - y ways for me to show you how your

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

P.M. - - - - -

dog - ma has a - ban - doned you. _____

D5 E5 A5 B5

14 15 15 (15) 15 15 15 15 14 14 14 14

9 11 12 (12) 13 14

P.M. - - - - - P.M. - - - - - P.M. - - - - -

2 2 2 2 0 2 0 2 0 2 5 5 5 5 7 9 7 7 7 7 7 9

Pray to your Christ, to your god. Nev - er taste of the

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 G5

Gtrs. 2 & 3 tacet

Gtr. 4

Gtr. 3
divisi

Whammy Pedal off

15 17 12 14

Gtr. 1

P.M. - - - - -

7 9 9 9 7 7 7 9 10 9 7 9 7 9 9 9 19 19 18 17 17 16

fruit. _____ Nev - er strain, nev - er break, _____ nev - er. They choke on a

Gr. 1

P.M. - - -

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 G5

lie, e - ven though he's the one who did this to

P.M.

D.S. al Coda

you. _____ Nev - er thought to ques - tion _____ why. _____

Gtr. 3

Gtrs. 1 & 2

P.M. - - - - -

you, oh.

I'm a dancer.

12 12 12 12 15 10 10 9 9 9 10 9 (9) 17 17 15

16 16 16 16 19 14 14 13 13 13 14 9 9 12 12 12 12 12 12 9 9 14 14 14 14 17 12 12 11 11 11 12 7 7 10 10 10 10 10 10 7 7

The image displays a musical score for the song "Did it all for you" by The Beatles. It includes a guitar part and a piano part. The guitar part is written in G major (one sharp) and 4/4 time. The piano part is written in G major and 4/4 time. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part features a melodic line with a key signature change to E major (two sharps) for the final measure. The piano part includes a steady glissando (gliss.) and a key signature change to E major (two sharps) for the final measure. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part features a melodic line with a key signature change to E major (two sharps) for the final measure. The piano part includes a steady glissando (gliss.) and a key signature change to E major (two sharps) for the final measure. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part features a melodic line with a key signature change to E major (two sharps) for the final measure. The piano part includes a steady glissando (gliss.) and a key signature change to E major (two sharps) for the final measure.

Guitar Part:

- Staff 1: G5 (G5), (19) (19), 24 (24)
- Staff 2: 17 17 17 17 17 17 15 15 15 15 19 (19) 24
- Staff 3: 14 14 14 14 14 14 7 7 7 16 16 16 16 19 14 14 13
- Staff 4: 12 12 12 12 12 12 5 5 5 14 14 14 14 17 12 12 11

Piano Part:

- Staff 1: C5 (C5), G5 (G5), E (E)
- Staff 2: 17 17 17 17 17 17 15 15 15 15 19 (19) 24
- Staff 3: 14 14 14 14 14 14 7 7 7 16 16 16 16 19 14 14 13
- Staff 4: 12 12 12 12 12 12 5 5 5 14 14 14 14 17 12 12 11

Lyrics:

Did it all for you,

steady gliss.

79

C5 A5 C5

(Ah.)

5 17 17 17 17 17 15 15 15 15 15 17 17 17 17 17

w/ slide

13 13 13 13 14 9 9 12 12 9 9 12 12

11 11 11 11 12 7 7

A5 C5 G5

oh.

15 15 15 15 15 17 17 17 17 17 15 15 19 (19) 20

steady gliss.

steady gliss.

14 9 9 12 12 9 9 9 14 14 16 16

14 9 9 12 12 9 9 9 14 14 16 16

Outro
E

1., 2., 3. 4.
Em7

Gtr. 3

w/ o slide

w/ slide

12 12 12 12 15 10 10 10 9 9 9 9 10 9 9 9 9 10 12

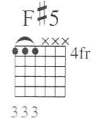
16 16 16 16 19 14 14 14 13 13 13 13 14 9 9 13 13 14 12 12

14 14 14 14 17 12 12 12 11 11 11 11 12 7 7 11 11 12 12 12

* w/ random fdbk.

Living Dead Girl

Written by Scott Humphrey and Rob Zombie



Drop D tuning:
(low to high) D-A-D-G-B-E

Moderate Rock ♩ = 104

N.C.

(Sampled swing tune)
(7 sec.)

Gtr. 1 (dist.)
Riff A

F#5

E5

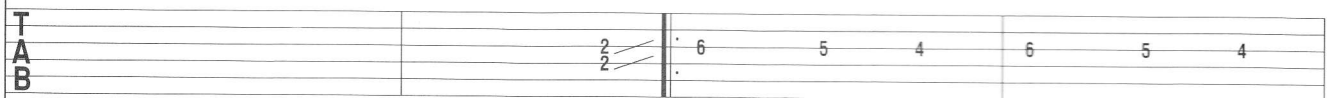
F#5

E5

Spoken: Who is this irresistible creature
who has an insatiable love for
the dead?

Living dead girl.

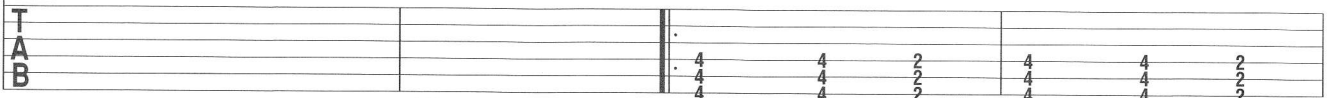
f w/slide



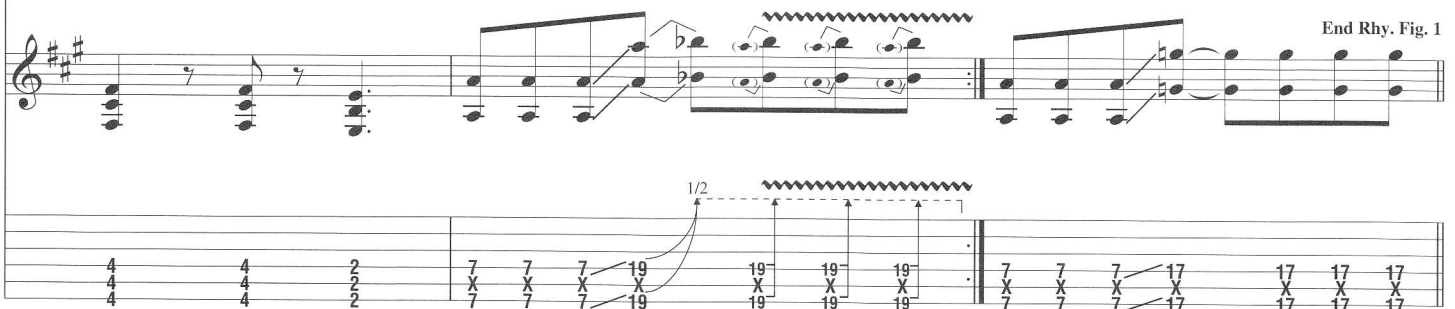
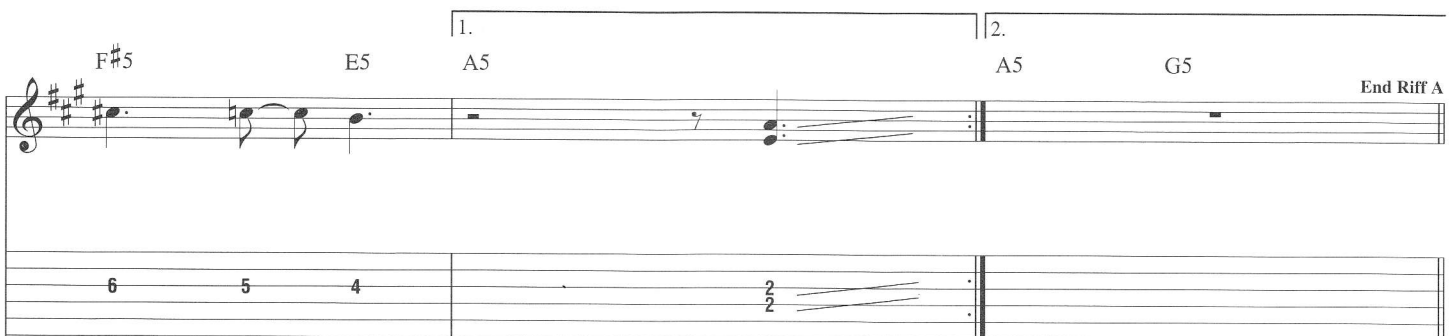
* Gtr. 2 (dist.)

Rhy. Fig. 1

f



* Two gtrs. arr. for one.



Gtrs. 1 & 2 tacet
2nd time, Gtr. 4: w/ Fill 1 (3 times)

N.C.



Whispered: What are you think - ing a - bout?
(Ah. _____)

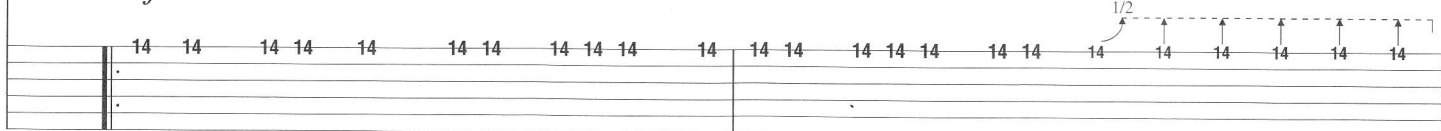
Riff B

*Gtr. 3 (clean) 8va -

End Riff B

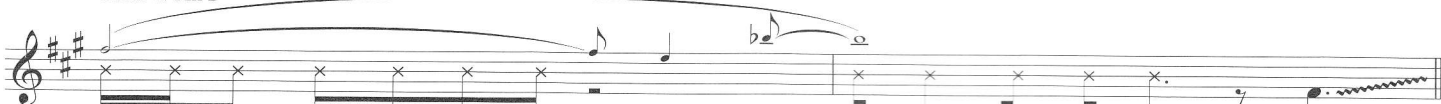


mf



* Two gtrs. arr. for one.

Gtr. 3: w/ Riff B



What are you think - ing a - bout?
Ah.) _____

The same thing you are.

Ow,
Ow,

Verse

3rd time, Gtr. 6: w/ Fill 2 (4 times)

F#5

Gtr. 2



rage in the cage — and piss — up - on the stage is on - ly
rap - ing the geek — and hus - tl - ing the freak, like a
(3.) See additional lyrics

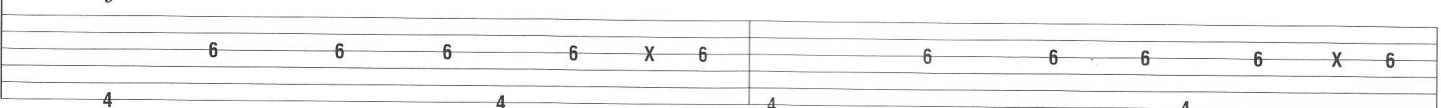
** Gtr. 4

Riff C

End Riff C

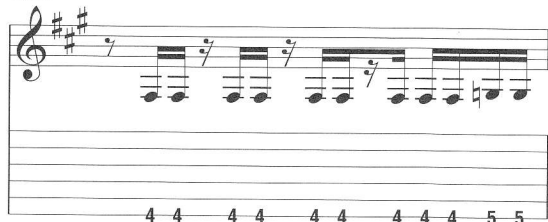


mf

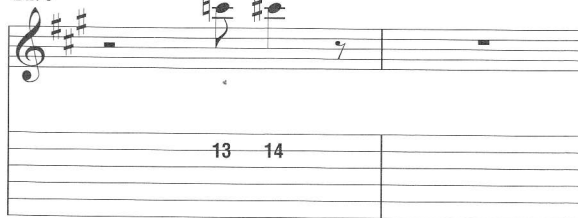


** Synth. arr. for gtr.

Fill 1
Gtr. 4



Fill 2
Gtr. 6



Gtr. 4: w/ Riff C (2 1/2 times)

one sure way _ to * bring _ the gi - ant down. De - funct the strings _ of cem -
hunch - back juice _ on a sen - ti - men - tal noose. Op - er - a - tion filth, they love _

* Gtr. 5

mf

4 4 3 0 2

* Bass arr. for gtr.

Gtr. 5 tacet
Gtr. 1: w/ Riff A

- e - ter - y things _ with a one flat foot _ on the dev - il's wings. }
_ to love the wealth _ of an S. S. whore _ mak - in' scar - y sounds. }

4 4 3 0 2 4 4 3 0 2

Chorus

1st & 2nd times, Gtr. 2: w/ Rhy. Fig. 1

3rd time, Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)

3rd time, Gtr. 3: w/ Fill 3

F#5 E5 F#5 E5 F#5 E5 A5

Crawl on _ me, sink in - to _ me, die for _ me, liv - ing dead _ girl. _

3rd time, Gtr. 2: w/ Rhy. Fig. 1 (last 4 meas.)

To Coda

F#5 E5 F#5 E5 F#5 E5 A5 G5

Crawl on _ me, sink in - to _ me, die for _ me, liv - ing dead _ girl. _

Fill 3

Gtr. 3

1/4 1/4 1/4

13 (13) 13 (13) 13 (13)

Bridge
N.C.

(Ooh, _____ ee, _____ wa. _____)

* Gtr. 6

mf

8va -----

14 15 13 14 13 15

* Gtr. 7

mf

4 4 4 4 4 4 4 2 2 2 2 2 2 2 4 4 4 4 4 4 2 2 2 2 2 2 2 4 4 4 4 4 4 2 2 2 2 2 2 2 2

* Synth. arr. for gtr.

Gtr. 4: w/ Fill 1

Ah, _____ ah. _____ Ah, _____ ah.) _____

8va -----

13 14 13 15 13 14 13 15 14

4 4 4 4 4 4 4 2 2 2 2 2 2 2 4 4 4 4 4 4 2 2 2 2 2 2 2

8va ----- Gtr. 4: w/ Fill 1

15 18 16 17 16 17 16 18 16 17 16 18 16 17 16 18

4 4 4 4 4 4 4 4 2 2 2 2 2 2 7 7 7 7 7 7 7 7 5 5 5 5 5

Gtrs. 6 & 7 tacet
Gtr. 3: w/ Riff B

D.S. al Coda

What are you think - ing a - bout? 3. Ow,

(Ah.)

⊕ Coda

Gtr. 1: w/ Riff A
A5 G5 F#5 E5 F#5 E5

Gtr. 2: w/ Rhy. Fig. 1

liv - ing dead ____ girl. ____ Blood on her ____ skin, drip - ping with ____ sin.

F#5 E5 A5 F#5 E5

Do it a - gain, liv - ing dead ____ girl. ____ Blood on her ____ skin,

F#5 E5 F#5 E5 A5 G5

drip - ping with ____ sin. Do it a - gain, liv - ing dead ____ girl. ____

Additional Lyrics

3. Cyclone Jack, hallucinating hack,
Thinks Donna Reed eats dollar bills.
Goldfoot's machine creates another fiend,
So beautiful they make you kill.

Loco

Words and Music by Bradley Fafara, Miguel Rascon, Rayna Foss and Mike Cox

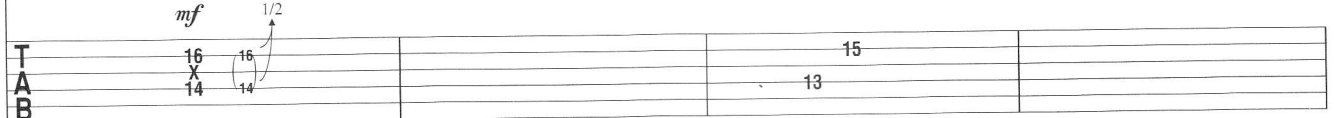
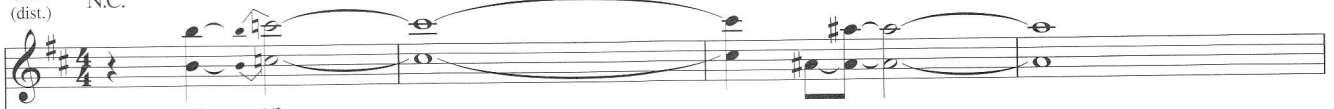


Tune down as follows:
(low to high) B-E-A-D-G-B

Intro

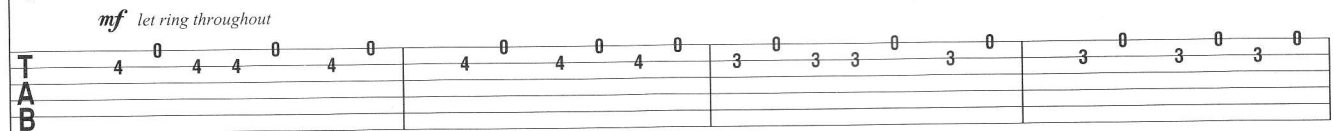
Moderately ♩ = 118

Gtr. 1 (dist.) N.C.

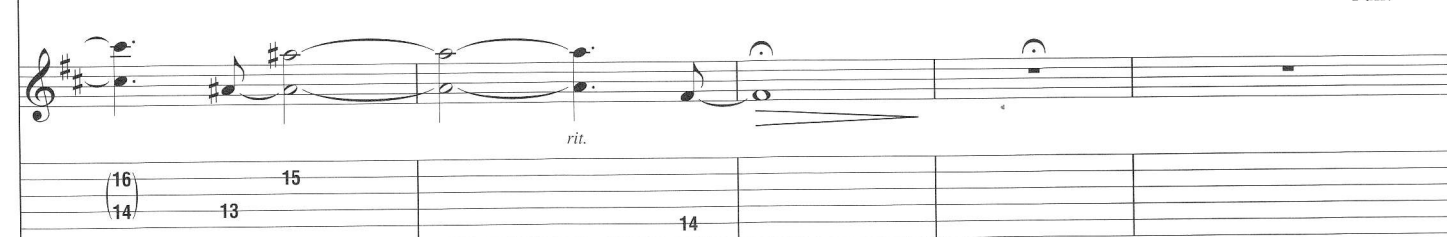
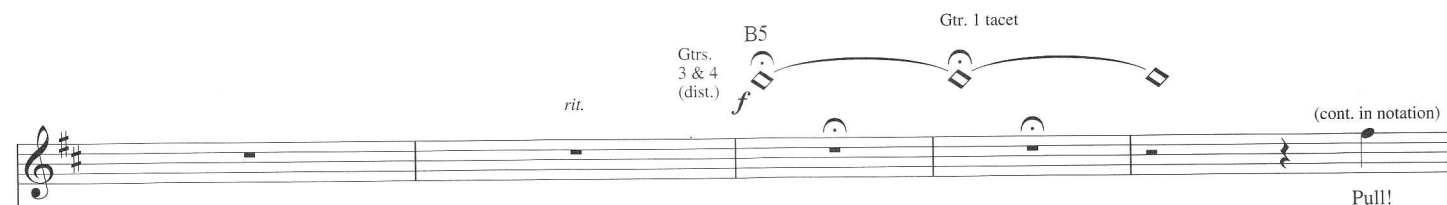
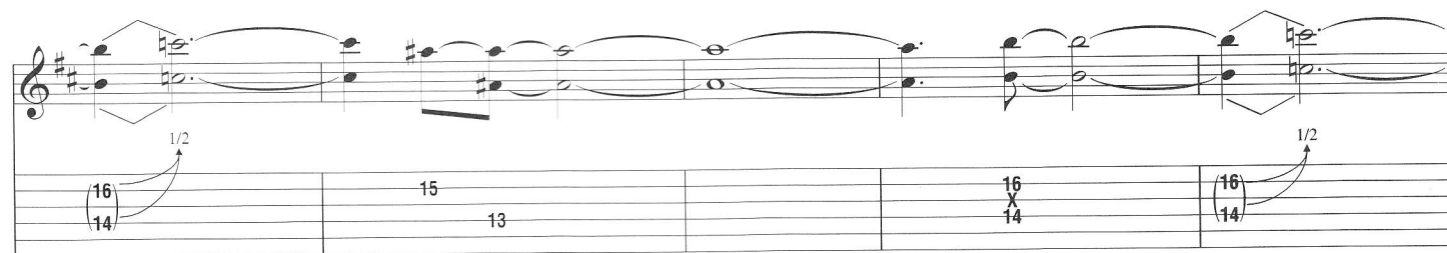


Gtr. 2 (clean)

Riff A



Gtr. 1 Gtr. 2: w/ Riff A (3 times)



Gtrs. 3 & 4
Faster ♩ = 134
N.C.
Riff B

End Riff B

Riff C

1., 3. C#5 N.C. End Riff C

2. C#5 N.C. D5 4. 3 2

Verse

1st & 3rd times, Gtr. 4: w/ Riff B (4 times)
2nd time, Gtr. 4: w/ Rhy. Fill 2
3rd time, Gtr. 3: w/ Fill 1
3rd time, Gtr. 1 tacet

N.C.

1., 2., 3. Steam - roll - er roll - in' through my head, said _____ at - tached to lo - co. Pow - er up coal

Gtr. 3 8va -

Harm. -

let ring -

Rhy. Fill 2

Gtr. 4 8va loco

Harm.

Fill 1

Gtr. 3

through the sys - tem, out — to the right. Said, "You're in my light, — uh."

loco

0 2 0 2 0 2 0 2 3 2

Lock down the gen - er - a - tor on, man. Screw down, use the sys - tem, use the main plan.

8va —

let ring —

5 5

Full pow - er up — to the point man. — Don't fuck — with me.

8va —

loco

Harm. - -

let ring —

0 2 0 2 0 2 0 2 3 2

Chorus

C#

Lo - co, lo - co, lo - co,

Gtrs. 3 & 4

3 3 3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2

C

lo - co. Mí lo - co, mí lo - co,

To Coda \oplus B

mí lo - co, mí lo - co. _____

1.

Gtrs. 3 & 4: w/ Riff B
N.C.

Gtrs. 3 & 4: w/ Riff C

C#5 N.C.

Pull!

Gtr. 3: w/ Riff B (2 times)
Gtr. 4: w/ Riff B (1 1/2 times)

2.

B N.C.

Play 4 times

Gtr. 4

8va -----

Harm. ---

0 2 0 2 0 2 0 2

2 3 2 1 2 3 2

Bridge
N.C.

Lock — down — here, latch the gen - er - a - tor on.

Gtr. 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

Gtr. 4

4 4 4 5 5 5 4 4 4 5 5 5

Screw — the sys - tem. Full pow - er, hit the main — plan. —

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 4 4 5 5 5 7 7 7 7 9 9 9 9 9 9 9

A Tempo

Gtr. 2: w/ Riff A (2 times)

Gtrs. 3 & 4 tacet

N.C.

Gtr. 1

mf

16 14

16 14

1/2

15 13

Gtr. 1 tacet

B5

Gtrs. 3 & 4

15 16 14

16 14

1/2

15 13

2 2 0

Faster ♩ = 134

Gtrs. 3 & 4: w/ Riff B (3 times)

N.C.

Gtr. 1

f

8va

loco

A.H.

T T T T T T

0 4 0 4 0 4 0 4 0 4 0 4

16 15 14 14 14 16 15 0 4

D.S. al Coda

Gtrs. 3 & 4: w/ Riff C

C#5 N.C.

8va

loco

A.H.

T T T T

0 4 0 4 0 4 0 4 0 4 0 4

16 15 14 14

fdbk.

Coda

B

N.C.

P.M.

1 2 2 0

2 3 2 1 2 3 2

Spoken: Steamroller rollin' through my head, said attached to loco. Power-up coal to the system, out to the right. Said, "You're in my light."

No One

Words and Music by Ronald Ward, Terry Balsamo, Sam McCandless and Jeremy Marshall

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 132

Gtr. 1 (clean) *Fm9
Riff A

mf let ring throughout

*Chord symbols reflect implied harmony.

Db5

C5

Fm9

1. Well, I

End Riff A

Verse

Gtr. 1: w/ Riff A (3 times)

Fm9

can't ev - er real - ly be - lieve no
can't e - ven breathe when I see the

Gtr. 2 (clean) Riff A1

mp

one pic - was tures sent to with - get - out me. } Well, I

Chords: D \flat 5, C5, Fm9

End Riff A1

8 6 5 5 5 5 (5) 10

Gtr. 2: w/ Riff A1

feel like I'm be - in' e - rased and no

one got left here. Well, I'm

Chords: D \flat 5, C5, Fm9

all a - lone. No

Gtr. 2 Riff A2

10 12 10 12 10 13 10 13 10 13 10

one was sent to get me. Well, I'm

Chords: D \flat 5, C5, Fm9

End Riff A2

13 13 11 13 13 13 10 12 12 12 12 (12)

Gtr. 1: w/ Riff A (1st 3 meas.)
Gtr. 2: w/ Riff A2

all a - lone. No

one got left here. But I'm fine.

Chorus

No

Gtrs. 1 & 2 Rhy. Fig. 1

f w/ dist.

one got left here. But I'm fine.

End Rhy. Fig. 1

Fill 1
Gtr. 1

1/2
(3) 5 5 5 5 (5) 6

B \flat 5 A \flat 5 G5 A \flat 5

1.

No one got left here.

Interlude
*Gtr. 1: w/ Riff A

Fm9 D \flat 5 C5 Fm9

2. Well, I

Gtr. 2

*w/ clean tone

2.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last meas.)

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 $\frac{1}{4}$ times)
B \flat 5

But I'm fine. No

one got left here. But I'm fine.

one got left. No one got left.

Gtrs. 1 & 2: w/ Rhy. Fill 1

Rhy. Fill 1
Gtrs. 1 & 2

Bridge

Gtr. 2 tacet

Fm9

Riff B

Gtr. 1

w/ clean tone
let ring -----

D♭maj7

Gm

End Riff B

Gtr. 1: w/ Riff B (3 times)

Fm9

I'm so sick of this ter - ri - ble in - stinct.

D♭maj7

Gm

It's so hard — now just to find — you. —

Fm9

I'm so sick of this ter - ri - ble in - stinct. —

Gtr. 2

Riff B1

P.M. -----

D♭maj7

Gm

I can on - ly find — you.

End Riff B1

P.M. -----

Gtrs. 1 & 2: w/ Riff B1

Fm9

I'm so sick of this ter-ri-ble in-stinct.

D♭maj7

Gm

I can on-ly find you. But I'm fine.

Chorus

B♭5

C5 B♭5 A♭5

G5

Play 3 times

A♭5 B♭5

No one got left here. But I'm fine.

Gtrs. 1 & 2

w/dist.

B♭5

C5 B♭5 A♭5

G5

No one got left.

Outro

Gtr. 2 tacet

Fm9

D♭5

C5

Gtr. 1

w/ clean tone
let ring throughout

rit.

w/ delay ---|

1/2

5 5 6 6 6 4 6 3 5 5 5 (5)

3 3 3 3 3 3 4 4 3 3

Practice What You Preach

Lyrics by Chuck Billy, Eric Peterson and Alex Skolnick

Music by Testament

Vocal Arrangement by Chuck Billy

A Introduction

♩ = 95 *

Guitars 1 and 2

F5 Bb5 E5

T
A
B

3 3 3 3 1 3 3 3 3 2 0 3 2 1 2 0 3 2 1 2

* Half time feel for first 3 measures only

♩ = 180 *

0 3 2 1 0 3 2 3 0 3 2 1 3 2 1 2 0 3 2 1 0 3 2 3 0 3 2 1 3 2 1 2

* Double time feel throughout

Guitar 1

0 3 2 1 0 3 2 3 0 3 2 1 3 2 1 2 0 3 2 1 0 3 2 3 0 3 2 1 3 2 1 2

Guitar 2

5 8 7 6 5 8 7 8 5 8 7 6 8 7 6 7 5 8 7 6 5 8 7 8 5 8 7 6 8 7 8

Harm.

Harm.

E5 G5 A5 G5 A5 G5 E5 G5 F5

B Verse

G5 A5 G5 F5

You _____ think your life's _____ so grand, _____ You don't be - lieve _____ a word _____ you say, _____

Fig.1 variation

G5 A5 G5 F5

your _____ feet aren't on _____ the ground _____ you let _____ your life just slip _____ a - way. _____

Guitars play Fig.1

A5 G5 A5 G5 E5

Just _____ so un - cer - tain of _____ your bod - y and your soul. _____

Guitars play Fig.1

G5 A5 G5 A5 G5

The prom - is - es _____ you make, _____ your mind _____ goes blank _____ and then you lose _____ con - trol. _____

C Chorus

E5 D5 C B Bb D5 E5 G F# F

Then you lose __ con - trol. _
Pay the burnt_ bridge toll. _

Fig.2

2 0 5 4 3 3 3 3 0 0 2 5 4 3 3 3 3
0 0 2 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1
9 7 9 8 7 7 7 7 7 9 9 8 7 7 7 7
0 0 7 0 0 5 0 0 0 0 5 0 0 0 7 0 0 0 7 6 0 5 5 5 5

Guitars play Fig.2

C B Bb D5 E5 Bm Bb m Am To Coda

(vocal second time only) Then you lose __ con - trol. _

D Verse

Guitars play Fig.1 variation

G5 A5 G5

I nev - er was __ the one, __ the one __ to say __ the things you say. _

A5 G5 F#5 Bb 5 A5 G5 A5

Nev - er seem to won - der __ what you say. _

5 5 5 7 7 5 5 5 5 5 5 5 5 4 8 7 5 7
0 0 3 0 3 0 0 0 0 3 5 5 3 0 0 3 0 3 5 3 2 0 6 5 0 3 5

G5 Bb 5 A5 Bb 5 C5 Bb 5 G5 Bb 5 Ab 5

You think you got your life__ com - plete - ly__ in con-trol, __

P.M. - - J P.M. P.M. P.M. P.M. - - J P.M. P.M. P.M. P.M.

G5 Bb 5 C5 Bb 5 C5 Bb 5 G5 G5 F5

you've__ got a lot__ to learn,__ the bridge__ you burn,__ it's gon - na take__ it's toll.

P.M. - - - J P.M. P.M. P.M. 3

D.S. al Coda

Coda
E Chorus

Guitars play Fig.2

E5 D5 C B Bb D5 E5 Bm Bb m Am

Pay the burnt__ bridge toll,__

Guitars play Fig.2

E5 D5 C B Bb D5 E5 Bm Bb m Am

So prac-tice what__ you preach,.

F

E5 B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 E5

(So) Prac - tice what _ you preach..

The first system of music consists of a vocal line and a guitar line. The vocal line is in the key of D major (one sharp) and has a treble clef. It contains a whole note rest, followed by a half note G5, a quarter note F♯5, and a quarter note E5. The guitar line is in the key of D major and has a treble clef. It contains a whole note rest, followed by a half note G5, a quarter note F♯5, and a quarter note E5. The fret numbers for the guitar line are: 2 2 8 7 2, 2 2 5 4 2, 2 2 8 7 2, 2 0 3 2 1 1 1 2 0.

B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 E5 B♭5 E5

(Preach.)

Prac - tice what _ you preach..

The second system of music consists of a vocal line and a guitar line. The vocal line is in the key of D major (one sharp) and has a treble clef. It contains a whole note rest, followed by a half note G5, a quarter note F♯5, and a quarter note E5. The guitar line is in the key of D major and has a treble clef. It contains a whole note rest, followed by a half note G5, a quarter note F♯5, and a quarter note E5. The fret numbers for the guitar line are: (2) 0 8 7 2, 2 2 5 4 2, 2 2 8 7 2, 2 0 3 0 3 3 3 2 0.

B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 E5 B♭5 E5

(So) Prac - tice what _ you preach..

The third system of music consists of a vocal line and a guitar line. The vocal line is in the key of D major (one sharp) and has a treble clef. It contains a whole note rest, followed by a half note G5, a quarter note F♯5, and a quarter note E5. The guitar line is in the key of D major and has a treble clef. It contains a whole note rest, followed by a half note G5, a quarter note F♯5, and a quarter note E5. The fret numbers for the guitar line are: (2) 0 8 7 2, 2 2 5 4 2, 2 2 8 7 2, 2 0 3 0 3 3 3 2 0.

B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 E5 B♭5 E5

(Preach.)

Prac - tice what _ you preach..
(no vocal on D.S.)

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in the key of D major (one sharp) and has a treble clef. It contains a whole note rest, followed by a half note G5, a quarter note F♯5, and a quarter note E5. The guitar line is in the key of D major and has a treble clef. It contains a whole note rest, followed by a half note G5, a quarter note F♯5, and a quarter note E5. The fret numbers for the guitar line are: (2) 0 8 7 2, 2 2 5 4 2, 2 2 8 7 2, 2 0 3 0 3 3 3 2 0.

Fine **G** Guitar Solo*

Bb 5 E5 E5

Preach.

Guitar 1

Guitar 2

* half time

Guitar 2 continues simile

full

Guitar 1

A tempo (♩ = 180, double time feel)

[illegible]

The musical score is for guitar, featuring a melody in treble clef and a corresponding fretboard diagram below. The key signature is E major (three sharps: F#, C#, G#). The melody consists of eighth-note patterns with ties and slurs, indicating a rhythmic flow. The fretboard diagram shows fingerings (1-4) and includes annotations such as 'E5', 'D5', and '8va' (octave up), indicating specific notes and techniques. The diagram is divided into measures corresponding to the melody above.

D5 C#5

D5 C#5

D5 C#5

[illegible]

(Bb 5)

full

(13) 13 13 13 (13) (13)

14 0

E5

3 0 5 0 3 0 3 0 3 0 5 0 3 0 3 0 3 0 3 0 3 0 3 4 0 3 5 0 3 5 0 3 5 3 5 3

full

E5 G5 B5

3 0 3 0 2 (2) 0 2 0 2 0 2 0 3

2 2 2 2

1/2

w/bar -1 -1 -1 -1

E5

2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2

2 16va Feedback

Feedback -1 -1

G5 B5 E5

2 2 2 2 2 2 2 2 2 2 2 2

2 0 0

w/bar -1

H

Guitars 1 and 2

G5

0 0 5 0 5 0 5 0 | 5 0 5 0 5 0 5 0 | 5 0 5 0 5 0 5 0

Guitar 1

5 0 5 0 3 | 7 6 6 9 | 7 7 11 9 | 8 11 9 9 | 8 12 11 14 | 15

Guitar 2

5 0 5 0 3 | 7 6 5 7 | 5 5 9 8 | 11 9 8 8 12 | 11 9 12 | 12

Guitar 2 continues simile

15 | 15 | 15 14 12 | 15 13 12 | 14 12 11 | 14 | 0 0 X

D.S. al Fine
Fine

0 0 5 0 5 0 0 0 | 5 7 7 5 5 7 7 5 | 5 7 7 5 5 7 7 5 | 0 0 5 0 5 0 5 4 | 12 12 10 | 2 2 0

Psycho

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D



Intro

Moderately fast Rock ♩ = 150

* Gtr. 1 ** E5

mf

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

* Bass arr. for gtr.

** Chord symbols reflect overall harmony.

Gtr. 1 tacet
E5
Gtr. 2 (elec.)

mf

w/ slight dist.
Semi-harm. - - - - -

12 X 12 X 12 X X 12 X 12 X X 12 X 12 X 12 X X

D5

F5

Semi-harm. - - - - -

10 X 10 X X 10 X 10 X X 10 X X 10 X X 10 X 10 X X 13 13 13 13 13 13

grad. bend
Semi-harm. - - - - -

1/4 1/2

13 13 13 13 13 13 13 13

15ma

loco

P.H. - - - - -

3/4 1

13 13 13 13 13 13 13 13

E5

Psy - cho group - ie,

Gtrs. 2 & 3 (elec.)

f w/ dist.
P.M. - - - - -

1 1 1/4 1 1/2

13 13 13 13 13 13 13 13

2 2 2 2 2 2 2 2

co - caine cra - zy! Psy - cho group - ie, co - caine cra - zy!

P.M. —

2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2 2/2

Verse

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

1.,2.,3. Psy - cho group - ie, co - caine cra - zy. Psy - cho group - ie, coke makes you

P.M. —

2/2 3 3 2/2 3 3 2/2 3 3 2/2 3 3 2/2 3 3 2/2 3 3

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

high, makes you hide, makes you real - ly wan - na go. Stop!

P.M. —

2/2 3 3 2/2 3 3 2/2 3 3 2/2 3 3 2/2 3 3 2/2

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

Psy - cho group - ie, co - caine cra - zy. Psy - cho group - ie, coke makes you

P.M. —

2/2 3 3 2/2 3 3 2/2 3 3 2/2 3 3 2/2 3 3 2/2

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

high, makes you hide. Do you real - ly wan - na think? And

P.M. - - - - - (Gtr. 3 cont. in slashes)

2 3 3 2 3 3 2 3 3 2 3 3 2 3 3 2 0

Half-time feel

D5 F5

Gtr. 3

stop, stop your eyes from

Gtr. 2

7 7 7 7 7 10 10 10 10
6 6 6 6 6 8 8 8 8

1st time, end half-time feel

E5

(cont. in notation)

flow - ing, psy - cho group - ie, co - caine cra - zy!

Gtrs. 2 & 3

P.M. - - - - -

10 10 (10) 10
8 8 8 8

2 2 2 2 2 2 2 2 2 2 2 2

2. E5 3

D5 E5

2nd time, Gtrs. 2 & 3; w/ Rhy. Fill 1

out, oh.

Gtrs. 2 & 3

* Gtr. 4 (elec.) *mp*

Gtrs. 2 & 3 *divisi*

2 2 2 2 2 2 2 2 2 2 2 2

* w/ clean tone & chorus

Rhy. Fill 1
Gtrs. 2 & 3

P.M. - - - - -

2 2 2 2 2 2 2 2 2 2 2 2

1st time, Gtrs. 2 & 3 tacet

E7

E7

* Composite arrangement
** 12-str. acous.; played *mp*

Dm/F

End Rhy. Fig. 1

Gtrs. 4 & 5 tacet

E5

Gtrs. 2 & 3 tacet

E7

Rhy. Fig. 2

Gtrs. 4 & 5

mp

let ring

D5

D5

to see the show, you real - ly don't have to be a

let ring

4

D.S. al Coda
(take 2nd ending)

Gtrs. 4 & 5 tacet
E5

ho — from the time — you were — a psy - cho group - ie, co - caine cra - zy!

End Rhy. Fig. 2 Gtrs. 2 & 3

let ring — P.M. —

⊕ Coda

Outro

Half-time feel

Gtrs. 4 & 5: w/ Rhy. Fig. 1 (1 1/3 times)
E7

E7

D5

co - caine cra - zy. _____

* Gtrs. 2 & 3

P.M. -----

10 12 (12) 10 12 12 12

2/2 2/2 2/2 2/2 2/2 2/2

* Composite arrangement

The musical notation for the guitar exercise is as follows:

- Staff 1 (Treble Clef):**
 - Measure 1: A triplet of eighth notes (F4, G4, A4) beamed together, with a slur over them. The chord is Dm/F.
 - Measure 2: A quarter note (A4), a dotted quarter note (B4), and an eighth note (C5) beamed together, with a slur over them. The chord is Dm/F.
 - Measure 3: A quarter note (D5), a dotted quarter note (E5), and an eighth note (F5) beamed together, with a slur over them. The chord is Dm/F.
 - Measure 4: A quarter note (G5), a dotted quarter note (A5), and an eighth note (B5) beamed together, with a slur over them. The chord is Dm/F.
 - Measure 5: A quarter note (C6), a dotted quarter note (D6), and an eighth note (E6) beamed together, with a slur over them. The chord is Dm/F.
 - Measure 6: A quarter note (F6), a dotted quarter note (G6), and an eighth note (A6) beamed together, with a slur over them. The chord is Dm/F.
 - Measure 7: A quarter note (B6), a dotted quarter note (C7), and an eighth note (D7) beamed together, with a slur over them. The chord is E7.
 - Measure 8: A quarter note (E7), a dotted quarter note (F7), and an eighth note (G7) beamed together, with a slur over them. The chord is E7.
 - Measure 9: A quarter note (A7), a dotted quarter note (B7), and an eighth note (C8) beamed together, with a slur over them. The chord is E7.
 - Measure 10: A quarter note (D8), a dotted quarter note (E8), and an eighth note (F8) beamed together, with a slur over them. The chord is E7.
 - Measure 11: A quarter note (G8), a dotted quarter note (A8), and an eighth note (B8) beamed together, with a slur over them. The chord is E7.
 - Measure 12: A quarter note (C9), a dotted quarter note (D9), and an eighth note (E9) beamed together, with a slur over them. The chord is E7.
- Staff 2 (Bass Clef):**
 - Measure 1: Fret numbers 13, 12, 13, 12, 10.
 - Measure 2: Fret numbers 10, 12, 10, 9.
 - Measure 3: Fret numbers 9, 10, 10, 12.
 - Measure 4: Fret numbers 10.

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1 1/3 times)

Handwritten musical score for guitar, showing a melody on a treble clef staff and a fretboard diagram below. The melody includes a D5 chord and a Dm/F chord. The fretboard diagram shows fingerings for the melody line, with a 3-fret bend and a 1/2 fret bend indicated.

Gtrs. 2 & 3 tacet
 Gtrs. 4 & 5: w/ Rhy. Fig. 1 (1 1/3 times)
 Gtr. 6 (elec.)

f
 w/ dist.
 let ring throughout

D5

Dm/F E7

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1st 2 meas.)

Gtr. 6 D5 Dm/F E Segue to "Aerials"

Gtrs. 4 & 5

Raining Blood

Words by Jeff Hanneman and Kerry King

Music by Jeff Hanneman

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Free Time

Fast Rock ♩ = 178

Gtrs. 1 & 2
(dist.)

N.C.

(Sound Effects)

Riff A

End Riff A

Gtr. 2

Gtr. 1: w/ Riff A (2 times)

Gtrs. 1 & 2

Double-Time Feel

B \flat 5

P.M. -----

5 3 2 0 6 5 3 0 5 3 2 0 6 5 3 0 5 3 2 0 6 5 3 0 5 3 2 0

N.C. G5 B \flat 5 *Play 3 times*

P.M. -----

5 3 2 0 6 5 3 0 5 3 2 0 6 5 3 0 5 3 2 0 6 5 3 0 5 3 2 0

Verse

E5 C5 E5 E \flat 5 E5 B5 D5

1. Trapped in pur - ga - to - ry, a

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. ----- P.M. -----

0 0 0 0 0 10 14 13 0 0 0 0 0 9 9 12

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (7 times)

E5 C5 E5 E \flat 5 E5 B5 D5 E5 C5 E5 E \flat 5

life - less ob - ject a - live. A - wait - ing re - pris - al,

E5 B5 D5 E5 C5 E5 E \flat 5 E5 B5 D5

death will be their ac - quit - ance.

E5 C5 E5 E \flat 5 E5 B5 D5 E5 C5 E5 E \flat 5

Sky is turn - ing red. Re - turn to pow - er draws

E5 B5 D5 E5 C5 E5 E \flat 5 E5 3 B5 D5

near. Fall in - to me, the sky's crim - son tears. A -

The musical notation for the melody of "The Builders and the Birds" is shown on a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of the following notes: E5 (quarter), C5 (quarter), E5 (quarter), E♭5 (quarter), E5 (quarter), B5 (half), and D5 (half). The lyrics are: "bol-ish the rules made of stone." The word "bol-ish" is split across the first two measures, "the rules" across the next two, and "made of stone." across the final two. A fermata is placed over the "rules" and "made" notes.

Gtrs. 1 & 2 Rhy. Fig. 2

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

2. Pierced from be - low, — souls — of my treach - 'rous past.

Be - trayed by man - y now, or - na - ments drip - ping a - bove.

Gtrs. 1 & 2: w/ Riff A (2 times)
N.C.

E♭5 A5 Gtrs. 1 & 2: w/ Riff A (2 times)
N.C.

The musical notation shows two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains three measures: the first measure has a whole note chord E♭5; the second measure has a whole rest; the third measure has a whole note chord A5. The second staff is a single line with no notes or rests. Above the first measure is the label "E♭5". Above the third measure is the label "A5". To the right of the first staff, there are instructions: "Gtrs. 1 & 2: w/ Riff A (2 times)" and "N.C.". Below the second staff, there is a time signature of 4/4.

Gtr. 1: w/ Riff A (2 times)

A - wait - ing the hour of re - pris - al, your time

Gr. 2

The musical notation for guitar, grade 2, consists of a single staff in G major (one sharp). The melody is written on the staff with eighth and quarter notes. The accompaniment is written below the staff using a simplified notation where groups of notes are represented by a single vertical line with a horizontal bar, indicating a chord or a specific fingering. There are two instances of this simplified notation, each labeled "P.M." (Palm Mute) with a dashed line underneath. The first instance occurs at the beginning of the piece, and the second instance occurs towards the end.

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|----|----|----|----|----|---|----|---|---|---|----|----|----|---|---|---|
| 0 | 0 | 0 | 9 | 10 | 11 | 10 | 11 | 10 | 9 | 10 | 9 | 8 | 9 | 10 | 11 | 10 | 0 | 0 | 0 |
|---|---|---|---|----|----|----|----|----|---|----|---|---|---|----|----|----|---|---|---|

slips a - way.

Rhy. Fig. 3
Gtrs. 1 & 2

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes, with some beamed eighth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line and repeat dots.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff contains the melody with notes labeled 11, 10, 9, 10, 9, and 8. The lower staff contains the accompaniment, featuring a series of eighth notes with the number 2 written above them. A double bar line is present in the middle of the system.

Play 6 times

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with a repeat sign at the beginning and end. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second system is a bass line with a repeat sign at the beginning and end. The notes are: C3 (half), D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half). The lyrics 'The Rose Tree' are written below the first system, and 'Play 6 times' is written at the top right.

E5 G5 B5 E5 G5 B♭5 E5 G5 A5 E5 G5 F♯5

Musical notation for the phrase "Rain - ing blood". The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a quarter rest, followed by a half note G4 (labeled with an 'x' above it), a quarter note A4 (labeled with an 'x' above it), a half note B4 (labeled with an 'x' above it), and a quarter note C5 (labeled with an 'x' above it). The lyrics "Rain - ing blood" are written below the staff, with a long horizontal line under "ing" and "blood".

End Rhy. Fig. 4

E5 G5 B5 E5 G5 B♭5 E5 G5 A5 E5 G5 F♯5 E5 G5 B5 E5 G5 B♭5

from a lac - er - at - ed sky. Bleed - ing its hor - ror.

End Half-Time Feel

E5 G5 A5 E5 G5 F#5 E5 G5 B5 E5 G5 Bb5 E5 G5 A5 E5 G5 F#5

Cre - at - ing my struc - ture, now I shall reign in

musical notation for the word "blood!" in E5, 2/4 time. The staff shows a quarter note on E5, followed by a quarter rest, and then a half note on E5.

P.M. throughout

Musical score for 'P.M. throughout'. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'P.M. throughout'. The music consists of a continuous melody in the treble clef, primarily using eighth and sixteenth notes. The bass clef part is mostly empty, with some low notes (octaves) indicated by '0' symbols. The score is divided into two systems, each containing two staves. The first system has a measure rest in the first measure of the bass staff. The second system has a measure rest in the first measure of the bass staff. The score ends with a double bar line and a repeat sign.

Outro
Faster ♩ = 247
Double-time Feel

Gtrs. 3 & 4 (dist.): w/ misc. bar effects

Play 4 times

P.M. throughout

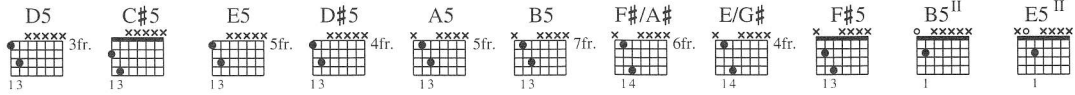
Play 9 times

Gtrs. 1, 2, 3 & 4 tacet
(Sound Effects)

119

Shock

Words and Music by Dino Cazares, Burton C. Bell, Christian Olde Wolbers and Raymond Herrera



* 7-stg. gtr., tuned down one whole step:

⑦ = A ③ = F
 ⑥ = D ② = A
 ⑤ = G ① = D
 ④ = C

Fast Rock ♩ = 180

Intro (sound effects) Riff A (Gtr. I) (end Riff A)

(approx. 10 sec.)

f P.M.

2 2

2 2 2 2 3 3 2 2 2 2 3 3 2 2 2 2 3 3 2

* To simulate 6-stg. guitar, tune down to ADGCFA (low to high), and read only the bottom six lines of TAB staff.

1. Riff A1 (end Riff A1) 2. Riff A2 (end Riff A2) (cont. in slashes)

P.M. P.M.

3 3 2 2 2 2 3 3 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 3 3 2 2 2 2 2 3 3 2

Half time feel

Rhy. Fig. 1
(Gtr. I)

D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5

(end Rhy. Fig. 1)

Shock!

2. 4.

(end Rhy. Fig. 1A) (end Rhy. Fig. 1B)

Rhy. Fig. 1A Rhy. Fig. 1B Rhy. Fig. 1A Rhy. Fig. 1B

E5 D#5 E5 D#5 E5 D#5 E5 D#5 E5 D#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5

Fig. 1A Fig. 1B Fig. 1A Fig. 1B

1st, 2nd Verses
w/Riff A (3 times)
N.C.

1. Wel - come to _____ my world, head - first to _____ the Earth
 2. Al - ter - nate _____ my wires, heat first my core _____ de - sire.

with my sights on the god - damned kill switch.
I will not stand for con - dem - na - tion.

Riff A3 (Gtr. I) (end Riff A3)

P.M.-----4

5 5 4 4 4 4 5 5 4 5 5 4 5 5 4 5 5 4

w/Riff A (3 times)

I've be - come a fuse charged with at - ti - tude,
I've be - come the volts to lead the re - volt.

w/Riff A3 (end half time feel)

fixed and di - al - at - ed by my an - ger.
Fuck with me en - sues cer - tain dan - ger.

Pre-chorus

E5 F#5 D#5 E5 N.C. B5 F#/A#

I have be - come a di - rect.

Rhy. Fig. 2 (Gtr. I)

P.M.-----4 H P

7 5 5 9 7 7 6 4 4 4 5 5 5 4 5 4 2 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

H P

D#5 E5 C#5 D#5 N.C. A5 C#5

I have be - come a cur - rent.

(end Rhy. Fig. 2)

P.M.-----4 H P

6 4 4 7 5 5 5 4 2 2 2 6 4 4 2 4 2 0 7 7 7 7 7 7 7 7 11 11 11 11 11 11 11 11

H P

w/Rhy. Fig. 2

E5 F#5 C#5 E5 N.C. B5 F#/A# D#5 E5 C#5

I have be - come a di - rect. I have be -

D#5 N.C. Gtr. I A5 9fr. C#

P.M.-----

come in - sur - gent.

Chorus

B5 F#5/A# A5 E/G#

Rhy. Fig. 3

I will be the pow - er surge,

B5 F#5/A# A5 E/G# F#5

shock to the sys - tem. E -

*P.M. --- P.M. ---

*When P.M. is indicated play lowest note of chord only.

w/Rhy. Fig. 3 (1st 7 bars only)

B5 F#5/A# A5 E/G# B5 F#5/A#

lec - tri - fied, am - pli - fied, shock to the sys -

To Coda



A5 E/G# F#5 E5 D5 B5^{II} A5 E/G# F#5

Rhy. Fill 1 (Gtr. I)

*P.M.----- P.M.----- P.M. P.M.----- P.M.----- P.M. P.M.----- P.M.----- P.M.

tem.

*As before.

E5 D5 B5^{II}

P.M.----- P.M.----- P.M.

w/Riff A N.C.

w/Riff A1

Half time feel

N.C. C#5 D5 C#5 D5 C#5 D5 C#5

Shock!

Gtr. I

P.M.-----

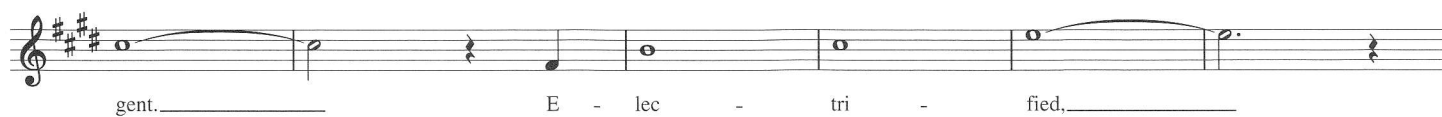
3 3 2 4 4 4 4 5 5 4 4 4 4 5 5 4 5 5 4

w/Rhy. Fig. 4 (1st 7 bars only)

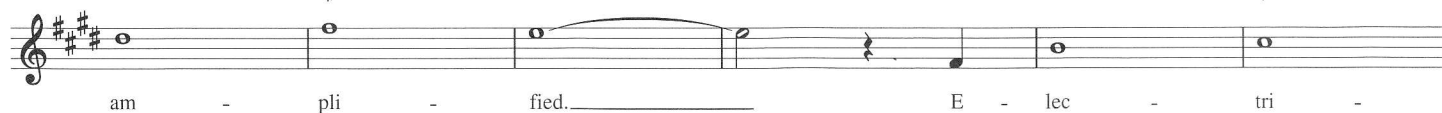
B5 F#5 A5 E5 B5 F#5



A5 Gtr. I E/G# F#5 E5^{II} w/Rhy. Fig. 4 (1 1/8 times)
B5 F#5 A5 E5

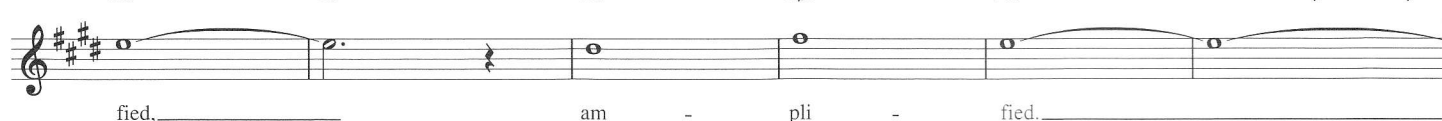


B5 F#5 A5 B5 F#5



w/Rhy. Fill 1 (1 1/2 times)

A5 E5 B5 F#5 A5 E/G# F#5

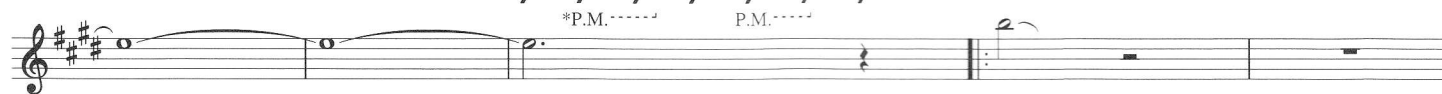


Half time feel

Outro

w/Rhy. Fig. 1

E5 D5 B5 A5 E/G# F#5 Gtr. I E5 D5 B5^{II} D5 C#5 D5 C#5 D5 C#5



*As before.

1.

w/Rhy. Fig. 1

D5 C#5

D5 C#5

2.

w/Rhy. Fig. 1A

D5 C#5 D5 C#5 E5 D#5

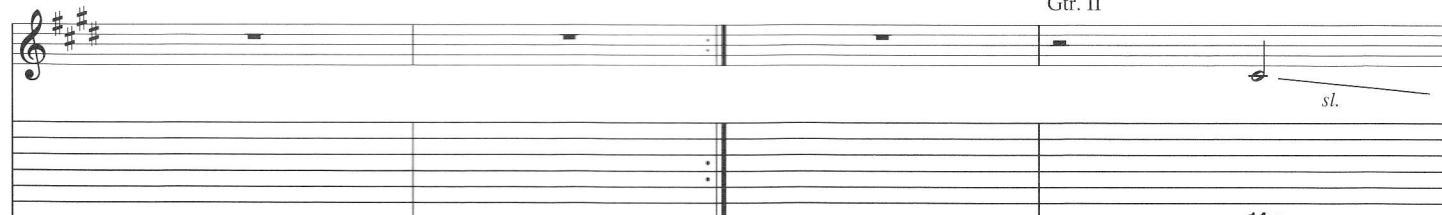
E5 D#5

E5 D#5

E5 D#5

E5 D#5

E5 D#5



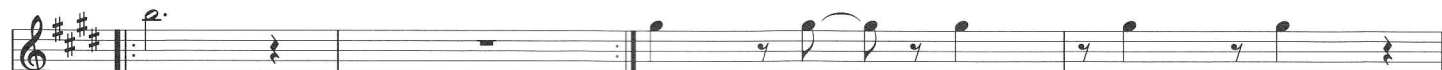
14

w/Rhy. Fig. 1

D5 C#5 D5 C#5

Play 3 times

D5 C#5 D5 C#5 N.C.

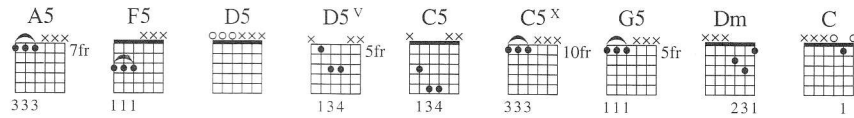


(3rd time Gtr. II out) Gtr. I



Smothered

Words and Music by Jonathan Santos, Mike Sarkisyan, Thomas Decker and Brad Kane



Drop D tuning, down 2 steps:
(low to high) B \flat -F-B \flat -E \flat -G-C

Intro

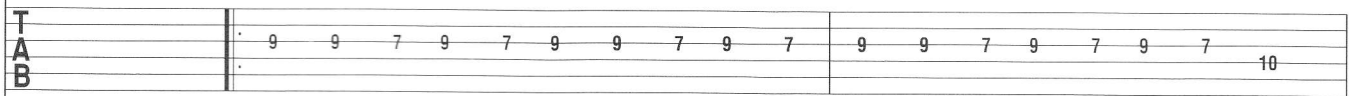
Moderately ♩ = 114

*Gtr. 1 (dist.)
(Drums)

***A5 G5 A5 G5 A G5 A5 G5 A5 G5 A5 G5 A5 D5 F5

Riff A

mp

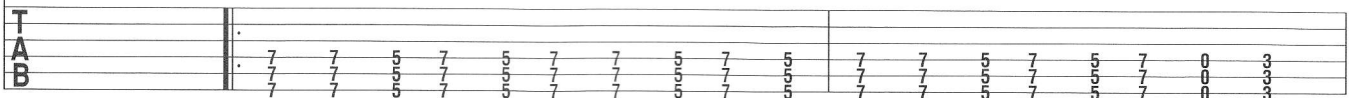


*Doubled throughout

**Gtr. 2 (dist.)

Rhy. Fig. 1

mf

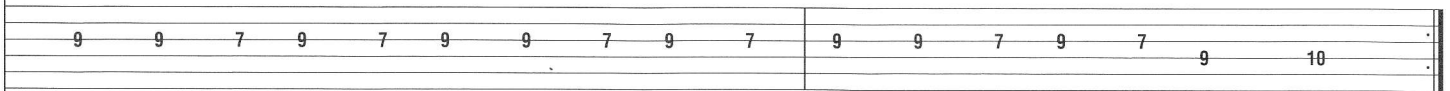


**Doubled throughout

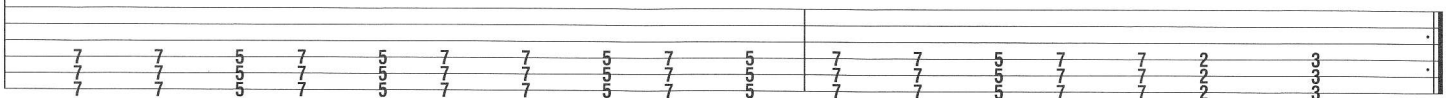
***Chord symbols reflect implied harmony.

A5 G5 A5 G5 A G5 A5 G5 A5 G5 A5 E5 F5

End Riff A



End Rhy. Fig. 1



Verse

Am

Gtr. 1 tacet

F5

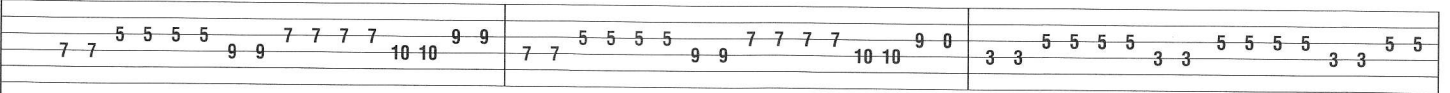


1. The black and cold re - minds me of all the dis -
2. Here all your walls sur - round me. They're clos - ing in, -

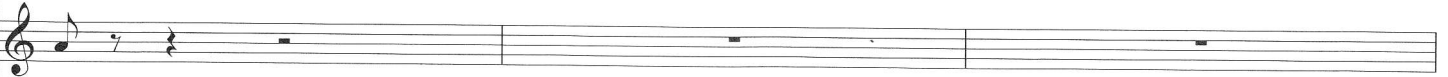
Gtr. 2



P.M. ---
w/ wah-wah



Gtr. 1



7

D7(no 3rd)

Am

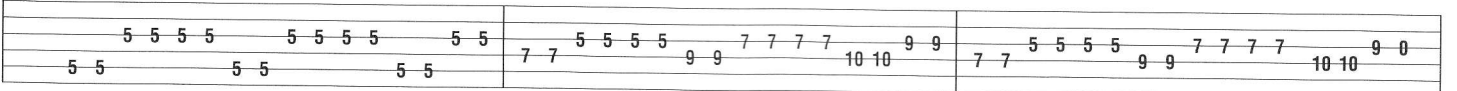


- tance we have crossed. And if your dark - ness blinds me I -
they've lost my sight. Vi - o - lence a - round me found -

Gtr. 2



P.M. ---



F5

D7(no 3rd)

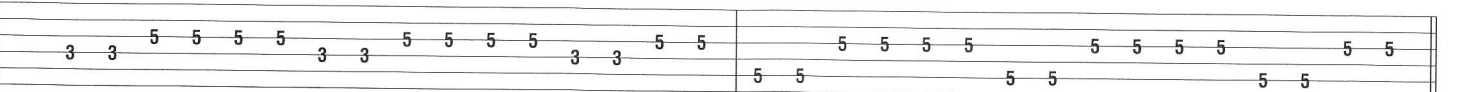


could me nev - er be more lost. could me when I could more not fight. But

Gtr. 2



P.M. ---



Gtr. 1



mf

7

Pre-Chorus

A5

F5

D5

Gtr. 2
wah-wah off

I'm not the one { who seeks your pro - tec - tion. } And
to take your di - rec - tion. (I'm not the one who wears the dis - guise.)

Gtr. 1

9 9 9 9 (9) 7 9 7 9 9 9 9 (9) 7 9 7 5 5 5 6 5 6 5 7 7 7 7 7 7 7

A5

F5

D5

D5^v

C5

I'm not the one { who reeks of re - jec - tion. }
to share your re - flec - tion. I'm not the one { to tear } the same way twice.)
you break

9 9 9 9 (9) 7 9 7 9 9 9 9 (9) 7 9 7 5 5 5 6 5 6 5 7 7 7 7 7 5

Chorus

2nd time, lower bkgd. voc. tacet (next 2 meas.)

A5

F5

D5

A5

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

C5

G5

End Rhy. Fig. 2

Rhy. Fig. 2

You push from the in - side. You push from the in - side out.
Yelled: (In - side. In - side out.)

Voc. Fig. 1

End Voc. Fig. 1

(Smoth - ered.)

Riff B

End Riff B

7 7 7 7 0 0 0 0 2 7 7 7 7 10 10 12 5 5 7
7 7 7 7 0 0 0 0 0 7 7 7 7 10 10 10 5 5 7

To Coda 1 ⊕

To Coda 2 ⊕

Gtr. 1: w/ Riff B
Gtr. 2: w/ Rhy. Fig. 2

A5 N.C.

F5 N.C. D5 N.C. A5 N.C.

C5 N.C. G5 N.C.

*Voc. Fig. 2

End Voc. Fig. 2

You push from the in - side.
In - side.

*Applies to upper and lower bkgd. voc. only.

Interlude

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

D.S. al Coda 1

A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 D5 F5 A5 G5 A5 G5 A5 G5 A5 G5 A5 D5 A5 E5 F5

⊕ Coda 1

Interlude

A5

F5

D5

A5

Cadd9

G5

I will nev - er win. I will nev - er win with you.

Gtr. 1

Fill 1

End Fill 1

Gtr. 2

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1: w/ Riff B (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 3

Gtr. 1: w/ Fill 1

A5

F5

G5

A5

Cadd9

G5

I will nev - er win. I will nev - er win with you.

Bridge

Dm Rhy. Fig. 4 Gtr. 2 tacet C

Gtr. 3 (clean) *mp*

I reach you. I fear you. Wound up no more than you

Gtrs. 1 & 2 Gtr. 1 P.M. ---| *ppp*

Gtr. 3: w/ Rhy. Fig. 4

Dm *Fmaj7 G6sus4

know. I hate you. I still do ev - 'ry time you let me

Gtrs. 1 & 2 *mf* P.M. ---| (Gtr. 2 cont. in slashes)

D.S.S. al Coda 2

*Bass plays F (next meas.)

Coda 2

Outro

Bkgd. Voc.: w/ Voc. Fig. 1 (5 times)
Bkgd. Voc.: w/ Voc. Fig. 2 (4 times)
Gtr. 1: w/ Riff B (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 3 (2 times)

Bkgd. Voc.: w/ Voc. Fig. 3 (3 times)

Gtr. 1: w/ Fill 1

A5 F5 D5 A5 C5 G5

*Voc. Fig. 3 End Voc. Fig. 3

I will nev - er win. (You push from the in - side.) I will nev - er win.

*Applies to bkgd. voc. only.

Gtr. 1: w/ Riff B (1st 3 meas.)

Gtr. 1: w/ Fill 1

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

A5 F5 D5 A5 C5 G5 A5 G5 A5 G5 A5 G5 A5 G5

I will nev - er win. I will nev - er win. Yelled: Smoth -

A5 G5 A5 G5 A5 D5 F5 A5 G5 A5 G5 A5 G5 A5 G5 A5 E5 F5 A5 N.C.

- ered. I'm smoth - ered.

Gtrs. 1 & 2

Straight Out Of Line

Words and Music by Sully Erna

Drop C tuning:
(low to high) C-G-C-F-A-D

Intro

Moderate Rock ♩ = 92

Gtr. 1 (dist.) N.C.

* vol. swells

Gtr. 1

Gtr. 2
(dist.)

Riff A

End Riff A

Gtr. 1 tacet

Gtr. 2 D5 E5 D5 E5 D5 F5 D5 E5 D5 E5 D5 E5 F5

E5 D5 E5 D5 F5 D5

Gtr. 1: w/ pick slide

Gtr. 1 tacet

D5 F5
Rhy. Fig. 1

D5 E5 D5 F5 D5 E5 D5 F5 D5 E5 F5

w/ misc. feedback

D5 E5 D5 C5 D5 F5 D5 E5 D5 E5 D5

End Rhy. Fig. 1

P.M. -----

Verse

Gtr. 2: w/ Riff A
N.C.

1. There's no rea - son, there's no com - pro - mise.
2. I'll con - fess this, you're my tra - ge - dy. I

Gtr. 1 Riff B

End Riff B

w/ panning

Gtr. 1: w/ Riff B (omit last beat)
Gtr. 2: w/ Riff A (omit last beat)

Chang - ing — sea - sons, just as liv - ing — the high — life. —
laid you — to rest as fast as — you turned — on me. —

Gtr. 2: w/ Riff A (2 times)

Gtr. 1 I don't — know — you, so don't — freak — on me. I
Gone for — ev — er, ban — ish — the mem - o - ries. This

can't con - trol — you, are you're not — my des - ti - ny. —
place of — plea - sure are masked by — your mis - er - y. —

Chorus

Gtr. 1 tacet
3rd time, Gtr. 1: w/ Fill 1

3rd time, Gtr. 1 tacet

E5 G5
Gtr. 2 } Straight out — of line, — I can't find a rea -

Fill 1
Gtr. 1
8va
22 (22)

D5 F5 E5 D5

- son why I should jus - ti - fy my ways.

E5 G5

— Straight out — of line, — I don't need a rea -

D5

To Coda ⊕ 1. F#sus2 2. F#sus2

- son, and you don't need to lie to — me. — lie to — me. —

P.M. ----- P.M. -----

Interlude

Gtr. 2: w/ Rhy. Fig. 1
w/ misc. vocals

Guitar Solo

D5 E5 D5 E5 D5 E5 F5 E5
Gtr. 1

3

w/ wah-wah & *E-bow

9

3

Gtr. 2

P.M. -----

**

0 2 2 2 0 0 0 2 2 2 0 0 0 2 2 3

*placed at random locations
**let note ring for one meas.

Gtr. 1

Gtr. 2 tacet

w/ misc. feedback

9

9

9

x

Gtr. 1

9

(9)

7

Gtr. 2

P.M. -----

P.M. -----

0 2 2 2 0 0 0 2

0 2 2 2 0 0 0 2

Gtr. 1

[illegible]

Gtr. 1

G5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, which begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The second system contains the second line of the melody, continuing the sequence of notes. Below the melody, there are two empty staves, likely for a bass line or accompaniment.

Gtr. 2

Rhy. Fig. 2

[illegible]

D5

Fsus2.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and sixteenth notes. The second system continues the melody, featuring a triplet of eighth notes and a sixteenth note. Below the melody, there are two staves of figured bass notation. The first staff contains figures: 0 11, 0 11, 0 11, 0 11, 0 11, 0 11, 0 11, 0 11, 0 11, 0 11. The second staff contains figures: 15, 12, 15 12, 15 12, 15 12, 15 14, 15 14, 12, 12, 14 12. The score is decorated with a wavy line at the end of the first system and a wavy line at the end of the second system.

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2
E5

Gtr. 1

8va

grad. release 1½

grad. release

G5 loco

3

3

15 15 (15) 12 15 12 15 12 0 15 17 15 17 1

16 15 17 17 0

Gtr. 2: w/ Rhy. Fill 1
Fsus2

D.S. al Coda

D5 8va

let ring

19 15 19 17 19 15 19 17 19 19 15 19 17 17 15 17 15 17 15 17 22 1

⊕ Coda

Outro

F5

Don't need to lie to me. —

Gtr. 2

P.M. —

Gtr. 2

P.M. —

0 2 2 2 0 0 0 2 2 2 0 0 0 2 2 3

Rhy. Fill 1
Gtr. 2

Symphony Of Destruction

Words and Music by Dave Mustaine

Moderately fast ♩ = 142

*Gtr. 1 F5 E5 F5 E5

Fade in pre-recording of orchestra tune-up

f w/ dist. P.M. -----|

TAB

1 3 1 3 2 2 3 2 2 1 3 1

* Two gtrs. arr. for one.

Verse

F5 E5 F5 E5

1. You take a mor - tal man, —
2., 3. See additional lyrics

TAB

3 2 2 3 2 2 3 2 2 1 3 1

Gtrs. 1 & 2: w/ Rhy. Fill 1 (on D.S. only)

F5 E5 F5 E5

an' put him in con - trol. —

P.M. -----|

TAB

3 2 2 3 2 2 3 2 2 1 3 1

Rhy. Fill 1

Gtrs. 1 & 2

TAB

3 2 2 1 3 1

2 0 0 2 4 2

Gtrs. 1 & 2: w/ Rhy. Fill 2 (on D.S. only)

F5 E5 F5 E5 F5 E5

Watch him — be - come a — god.

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fill 2 (on D.S. only)

F5 E5 F5 E5 F5 E5

(A), watch — peo -

P.M. -----

A5 (With E bass pedal) G5 A5 Ab5 G5 A5

ple's heads a — roll, — a roll, —

P.M. -----

* Upper note overdub

Ab5 G5 A5 Ab5 G5 A5 Ab5 G5 A5

(With G bass pedal) (With C bass pedal)

a — roll.

Gtr. 2 **

Gtr. 1 divisi

** Overdub

Rhy. Fill 2

Gtrs. 1 & 2

Ab5 G5 A5 (With A bass pedal) Ab5 G5 N.C.

Gtrs. 1 & 2

P.M. -----

0 0 7 5 6 5 5 5 7 7 0 0 0 5 6 5 4 3 2 1 0

Chorus

E5 D5 E C5

Just like the Pied Piper - er led rats

let ring throughout

(0) 9 7 7 8 7 7 7 5 5 6 7 7 7 (3) 5 4

D5 (D6) E5 D5 E

through the streets. We dance like the marionettes, —

7 7 (9) (7) 5 4 5 7 0 9 7 7 8 7 7 7 7 5 5 6 7 7

1. C D5 F5 E5 F5 E5

sway-in' to the Sym-phony of De-struction. —

P.M. -----

(3) 5 3 3 4 3 7 7 7 7 7 7 7 (0) 3 3 3 3 3 3 3 1 3 1

2..3.
D5 E5 D5 E

Sym - pho - ny. Just like the Pied Pip - er

Gtr. 3

Staff: Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
Fretboard: 0 9 5 7 8 5 7 | 7 5 7 9 6 7 7

Gtrs. 1 & 2

P.M.-----

Staff: Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
Fretboard: 7 5 7 5 7 5 7 5 | 0 9 7 7 8 7 7 | 7 5 5 6 7 7 7

C5 D5 (Bm) Gtr. 4 w/ Fill 1 E5

led rats through the streets. We dance like the

Staff: Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
Fretboard: 0 9 7 7 7 7 0 | 7 4 7 4 5 | 0 9 5 7 8 5 7

Staff: Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
Fretboard: (3) 5 3 3 4 3 | 7 5 (9) (7) 5 4 5 7 | 0 9 7 7 8 7 7

Fill 1

Gtr. 4

Staff: Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
Fretboard: 7 4 6 8 7 | 5 7 4 6 7

D5 E C5

mar - i - on - ettes, _____ sway - in' _____ to the

7 5 7 9 6 7 7 0 9 7 7 7 7 0

7 (7) 5 5 6 7 7 7 (3) 5 3 3 4 3

D5 (Bm) C5 D5 A5

Sym - pho - ny. Sway - in' _____ to the Sym - pho - ny of _____ De -

7 4 7 4 5 0 9 7 7 7 7 0

7 (9) (7) 5 4 5 7 (3) 5 3 3 4 3 7 7 7 7 7 0 0 7

P.M. ----- P.M.

Guitar Solo

Ab5 (With E bass pedal) G5 A5 Ab5 G5 A5 Ab5 G5 A5

struc - tion.

3 5 5 5 5 5 (5) 3 3 5 5 5 3 4 2 1/2 (2) 7 5 3 0

*Staccato (.) = P.M.

Ab5 G5 A5 Ab5 G5 A5 Ab5 G5 A5

(With C bass pedal)

P.M. ----- grad. bend

1/2 (3) (3) 5 7 5 7 1/2 (7) 7 1/2 (7) 5 7 5 7 7 9

Ab5 G5 A5 Ab5 G5 A5

(With A bass pedal)

8va -----

10 9 11 10 9 11 10 13 12 10 13 12 14 (12) 13 12 14 17 14 12 13 14 20 17 20 17 19 17 17 (17)

Ab5 (With E bass pedal) G5 A5 Ab5 G5 A5

loco

6 5 7

Ab5 (With G bass pedal) G5 A5 Ab5 G5 A5 Ab5 (With C bass pedal) G5 A5

8va *loco*

6 5 7

Ab5 (Gtr. 2 tacet (With C bass pedal)) G5 A5 Ab5 (With a Blues bass-line) G5 A5

Gtr. 3

Gtr. 1

6 5 7

Ab5 G5 F5 E5 F5 E5

⊕ Coda

D5 (Bm) C5 D5 F5 E5

Sym-pho - ny. _____ Sway-in' _____ to the Sym-pho - ny of _____ De - struc - tion.

P.M. -----

Additional Lyrics

2. Acting like a robot
It's metal brain corrodes
Try to take it's pulse
Before the head explodes, explodes, explodes, ah...
3. The earth starts to rumble
World powers fall
Warring for the heavens
A peaceful man stands tall, tall, tall...

This Is Now

Words and Music by Hatebreed



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 168

Half-time feel

Gtr. 1 (dist.) F5 D5 F5 F#5 F5 D5 Eb5 F5 Eb5 D5 F5 F#5 F5 D5

mf P.M. P.M. P.M. P.M. -----

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 1 | 3 | 1 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| A | 3 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 1 | 3 | 1 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 3 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 1 | 3 | 1 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

2.

4th time, End half-time feel

*Gtr. 2 (dist.) *mf* P.M. ----- P.M. ----- (cont. in notation)

D5 F5 D5 F5 F#5 F5 D5 Eb5 F5 Eb5 D5 F5 F#5 F5 D5

Play 4 times

Gtr. 1 Gtrs. 1 & 2 Rhy. Fig. 1 End Rhy. Fig. 1

P.M. ----- P.M. P.M. P.M. P.M. -----

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| (3) | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 1 | 3 | 1 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 0 | 0 | 0 |
| (3) | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 1 | 3 | 1 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 0 | 0 | 0 |
| (3) | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 1 | 3 | 1 | 0 | 0 | 3 | 4 | 3 | 0 | 0 | 0 | 0 | 0 | 0 |

*Doubled throughout

Verse

D5 C#5 Bb5 D5

1. An - oth - er mem - o - ry and I'm ask - in' my - self, _ why can't I let the past be the past? _
2. What I see and what _ I've been _ through have made me who I am. _

Rhy. Fig. 2 End Rhy. Fig. 2

| | | | | | | |
|---|---|---|---|---|---|---|
| 7 | 6 | 3 | 3 | 3 | 3 | 0 |
| 7 | 6 | 3 | 3 | 3 | 3 | 0 |
| 5 | 4 | 3 | 3 | 3 | 3 | 0 |

C#5 Bb5 D5

What's ev - er wrong, take a hold of the fu - ture. And don't let it con-trol what I in - spire to have.
There was a time in my life where I had no de - sire to car - ry on.

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3

I see where my de - ci - sions have brought me. What's done is done, and it's done. It's done a - gain.
I could - n't see a place for me. or a will to sur - vive.

C#5 Bb5 D5

C#5 Bb5

Don't let it serve me in two, or waste me a - way. I got - ta be - lieve, 'cause this is
I nev - er thought to re - ly on my - self un - der be - liefs that I had de - nied.

Gtrs. 1 & 2

Chorus
Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
3rd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)

F5 D5 F5 F#5 F5 D5 Eb5 F5 Eb5 D5 F5 F#5 F5 D5

now. How can I change to - mor - row if I can't change to - day? This is
Yelled: (Now. If I con - trol my - self, I con - trol my des - ti - ny. This is

F5 D5 F5 F#5 F5 D5 Eb5 F5 Eb5 D5 F5 F#5 F5 D5

F5 D5 F5 F#5 F5 D5 Eb5 F5 Eb5 D5 F5 F#5 F5 D5

now. How can I change to - mor - row if I can't change to - day? This is

Now. _____

F5 D5 F5 F#5 F5 D5 Eb5 F5 Eb5 D5 F5 F#5 F5 D5

To Coda 1st time, End half-time feel

now. If I con - trol my - self, I con - trol my des - ti - ny. _____

Now.) _____

Bridge

D5

Gtr. 2 tacet

If I can trol my self, I con - trol my to - mor - row.

Gtr. 1

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M.

Gtr. 2

A5 Ab5 F5 Ab5

I've got to change to - day, 'cause this is now.

Gtr. 1

Gtrs. 1 & 2

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

D5

Now. (Now. —

Rhy. Fig. 4

P.M. ---| P.M. -----| P.M. -----| P.M. ---| P.M. -----| P.M.

A5 Ab5 F5 Ab5

Now. Now.) — This is now.

End Rhy. Fig. 4

P.M. ---| P.M. -----| P.M. -----| P.M. ---| P.M. -----|

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

D5

How can I change to - mor - row if I can't — change to - day?

A5 Ab5 F5 Ab5

I must con - trol my - self — if I'm to con - trol my des - ti -

D5

ny.

Riff A

Gr. 3 (dist.)

mf

A5 Ab5 F5 Ab5

'cause this is now.

End Riff A

Gtr. 3; w/ Riff A
D5

End half-time feel

Interlude

Gtrs. 1 & 2; w/ Rhy. Fig. 2

Gtrs. 1 & 2; w/ Rhy. Fig. 3 (2 3/4 times)

A5 Ab5 F5 Ab5 D5 C#5 Bb5 D5 C#5

This is now. _____

Bb5 D5 C#5 Bb5 D5

D.S. al Coda

⊕ Coda

C#5 Bb5

This is

Gtrs. 1 & 2

D5

Gtrs. 1 & 2

P.M.

Thoughts Without Words

Words by Brian Fair

Music by Brian Fair, Jason Bittner, Jonathan Donais, Matthew Bachand and Paul Romanko

Drop C tuning:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 176

Gr. 2 tacet

Gr. 1 & 2 (dist.)

B5 B♭5 Gsus2 Gr. 1 D6

f P.M. -----

P.M. -----

TAB: 2 1 0 2 4 3 0 7 7 0 6 6 6 6 6 6 6 6

Verse

B5 B♭5 Gsus2

B5 B♭5 Gsus2

1. Hav - ing a - ware - ness, but no true sense
2. You must quench the yearn - ing and false

Gtrs. 1 & 2 Rhy. Fig. 1

P.M. ----- P.M. ---- P.M. --- P.M. -----

TAB: 2 1 0 2 4 3 0 7 7 0 0 0 5 0 0 5 6 5 2 1 0 2 4 3 0 7 7

B5 B♭5 Gsus2

of self, you find your - self en - slaved
de - sire. On - ly ba - lance will

Gr. 1

Gr. 2 *divisi*

P.M. ---- *P.H. P.M. ----- P.M. ---- P.M. ----

TAB: 0 0 5 6 5 3 5 3 2 1 0 2 4 3 0 7 7 0 0 0 0 5 6 5

*Gr. 1 only

B \flat /D C5 B \flat 5

in chains of earth ly wealth. er.
el - e - vate - us high -

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

Gtr. 1 & 2: w/ Rhy. Fig. 1

B5 B \flat 5 Gsus2

B5 B \flat 5 Gsus2

The un - end ing chat - ter
You must train the bod - y

and that plagues the mind
the mind to serve.

B5 B \flat 5 Gsus2

Con - fu - sion will be
En vis - ion ing

all thoughts that you'll find
with - out words.

Pre-Chorus

G5 E \flat 5 D5

3rd time, Gtr. 3 tacet

Cha - os reigns

Gtrs. 1 & 2

P.M.

A \flat 5 D5

in an un - tamed mind.

Gtr. 1

Gtr. 2 divisi

P.M.

*

*Gtr. 1 to left of slash

Chorus

B \flat 5 A5 G5 A5 G5 F5 E5 F5

Still ques - tion all — I've known..

Gtrs. 1 & 2 Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M.

B \flat 5 A5 G5

Ad - vanc - ing for - ward. — This

Gtr. 1

Gtr. 2 divisi

P.M. P.M. P.M. P.M. P.M. P.M.

A5 G5 F5 E5 F5 B \flat 5 E \flat 5 Csus2

fal - la - cy — I have dis - owned. —

End Rhy. Fig. 2

P.M. P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2
2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 7 bars)

B \flat 5 A5 G5 A5 G5 F5 E5 F5

Still ques - tion all — I've known. — Ad - vanc - ing for - ward. —

To Coda ♪

B♭5 A5 G5 A5 G5 F5 E5 F5 B♭5 1. E♭5 Csus2

This fal - la - cy — I have dis - owned. —

2.

Interlude

D5

dis owned. —

Gtrs. 1 & 2

8va

loco

P.H.

P.M. —

P.M. —

1 3 3 5 3 5 3 5 3 3 5 3 5 3 0

Gtr. 1

G5 A♭5 G5 D5

P.M.

P.M. —

P.M. —

P.M. —

(0) 5 3 5 3 5 0 5 6 3 6 5 3 5 3 0 0 5 6 0 0 6 5 0 0 3 5 3 0

Gtr. 2

P.M. —

(0)

3 5 3 0

F5 G5 A♭5 G5 C5 D5

P.M.

P.M. —

P.M. —

P.M. —

(0) 5 3 5 3 5 0 5 6 3 6 5 3 5 3 3 (3) 5 0 0 5 6 0 0 6 5 0 0 5 7 7 7 7 5 5 0

P.M. —

P.M. —

(0)

0 0 6 5 0 0 5 7 7 7 5 5 0

Bridge

F5 G5 Ab5 G5 D5

En - caged in a world — that fear cre - ates. —

Gtrs. 1 & 2

P.M. P.M. - - P.M. - - P.M. - -

(0) 5 3 5 3 5 0 5 6 3 6 5 3 5 3 (3) 5 5 5 5 6 6 6 6 5 5 3 3 5 3 0

2nd time, Gtr. 3: w/ Fill 1

F5 G5 Ab5 G5 C5 D5

You must re - lease — your - self and li - ber - ate. —

P.M. P.M. - - P.M. - - P.M. - -

(0) 5 3 5 3 5 0 5 6 3 6 5 3 5 3 (3) 5 5 5 5 6 6 6 6 6 5 0 0 5 7 7 5 5 0

Guitar Solo I

D5 F5

Gtr. 3

(12) 13 13 13 13 (12) 13 13 10 12 10 12 10 10 13

Gtrs. 1 & 2 Rhy. Fig. 3

P.M. - - - - -

(0) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3

Fill 1
*Gtr. 3 (dist.)

f

12

End Rhy. Fig. 3

The musical score consists of two systems. The first system has a treble clef and a key signature of one flat (B-flat). It contains three measures of music, each marked with a 'P.M.' (Pizzicato) instruction. The second system has a bass clef and contains three measures of music, each marked with a 'P.M.' (Pizzicato) instruction. The music is written in a style typical of 19th-century musical notation, with notes and rests clearly visible.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

8va -----

Gr. 3

F5

Gtr. 3

Gtrs. 1 & 2

Guitar Solo II

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas. 7 times)

B5 Bb5 Gsus2

8va

hold bend

loco

T T T T T T T T T T

13 17 13 17 13 17 13 17 13 18 11 18 11 15 10 15 10 15 11 15 11 13 10 10 5

B5 Bb5 Gsus2

8 5 8 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 13 10 12

B5 Bb5 Gsus2

12 13 (13) 12 12 13 (13) 12

B5 Bb5 Gsus2 B5 Bb5 Gsus2

8va

3

20 20 20 20 17 18 10 (10) 17 18 14 15

B5 Bb5 Gsus2

loco

8va

10 12 9 9 12 9 10 12 11 10 12 10 10 9 12 9 11 13 10 12 12 13 11 10 13 13 16 13

D.S. al Coda

C5
loco

B65

 δva

3

*let note ring for 1 meas.

⊕ Coda

Bb5

F5

Which

I

shall

now

dis

owne.——

Gtrs. 1 & 2

Outro

Half-Time Feel

D5

C5

F#5

F5

I

am

Rhy. Fig. 4

P.M.

P.M.

P.M. - - - - -

D5

G5

Eb5

B65

A5

F5

seek

ing_____

the

way.

End Rhy. Fig. 4

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

D5 C5 F#5 F5 D5 G5 Eb5 Bb5 A5 F5

I am seeking the

D5 G5 Eb5 C5 Bb5 A5

way.

Gtrs. 1 & 2

D5 G5 Eb5 Bb5 A5 F5 D5 G5 Eb5

I will be

C5 Bb5 A5 D5

seek - ing the way.

Wait And Bleed

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison and Corey Taylor

Drop D Tuning; Down 1 1/2 Steps:

① = C# ④ = B

② = G# ⑤ = F#

③ = E ⑥ = B

Chorus

Fast Rock ♩ = 184

* D5 A5 Eb5 Bb5 D5 A5 Eb5 Bb5

I've felt the hate rise up in me... Kneel down and clear the stone of leaves...

Gtr. 1 (dist.)
Riff A
mf
let ring throughout
End Riff A

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 7 | 1 | 8 | 7 | 7 | 6 | 8 | 8 | 8 |
| A | 0 | 7 | 1 | 8 | 7 | 7 | 6 | 8 | 8 | 8 |
| B | 0 | 7 | 1 | 8 | 7 | 7 | 6 | 8 | 8 | 8 |

* Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A, 3 times
D5 A5 Eb5 Bb5 D5 A5 Eb5 Bb5

I wan - der out where you can't see... In - side my shell, I wait and bleed...

D5 A5 Eb5 Bb5 D5 A5 Eb5 Bb5

I've felt the hate rise up in me... Kneel down and clear the stone of leaves...

Gtr. 2 (dist.)
Riff B
mf
End Riff B

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 15 | 15 | 15 | 15 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 15 | 15 | 15 | 15 | 15 | 15 |
| 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |

Gtr. 2: w/ Riff B
D5 A5 Eb5 Bb5 D5 A5 Eb5 Bb5

I wan - der out where you can't see... In - side my shell, I wait and bleed...

D5 N.C. D5 N.C. D5 N.C.

Gtr. 1

Gtr. 2 Rhy. Fill 1 End Rhy. Fill 1

D5 Verse D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5

Good-bye! 1. I wipe it off on tile, the light is bright-er this

Gtrs. 1 & 2 Rhy. Fig. 1 * Gtrs. 1 & 2 End Rhy. Fig. 1

P.M. - - - - P.M. - - - -

* composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 7 times

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5

time. Ev - 'ry - thing is three - D blas - phe - my. My eyes are red and gold, -

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5

the hair is stand - ing staight up. This is not the way I pic - tured me.

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5

I can't con - trol my shakes, — how the hell did I get — here? Some - thing a - bout —

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5

— this, so ver - y wrong... I have to laugh out loud, — I wish I did - n't like —

Chorus

Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff B, 2 times

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 A5 Eb5

— this. Is it a dream — or a mem - o - ry? I've felt the hate —

Bb5 D5 A5 Eb5 Bb5 D5 A5 Eb5

— rise up — in me... — Kneel down and clear — the stone — of leaves... — I wan - der out —

Bb5 D5 A5 Eb5 Bb5 To Coda

— where you — can't see... — In - side my shell. — I wait — and bleed...

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 N.C.

— 2. Get out - ta my

Gtrs. 1 & 2

P.M. — — — — — P.M. — — — — —

0 0 0 0 0 0 1 4 1 0 0 0 0 0 0 1 4 1 0

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5

head cuz I don't need this. Why did - n't I see this? But I'm a vic - tim, Man - chu - ri - an can - di - date.

D.S. al Coda
Eb5 Gb5 Eb5

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5

I have sinned by just mak-in' my mind up and tak-in' your breath a-way.

Coda

Gtr. 1: w/ Riff A

D5 A5 Eb5 Bb5 D5 A5 Eb5 Bb5

I've felt the hate rise up in me... Kneel down and clear the stone of leaves...

Gtr. 2 Riff C

End Riff C

Gtr. 2: w/ Riff C, simile

D5 A5 Eb5 Bb5 D5 Bb5 Eb5 N.C.

I wan-der out where you can't see... in-side my shell, I wait and bleed?

Gtr. 1

Interlude

Gtr. 2 tacet

N.C.

D5 N.C. D5 N.C.

Good - bye! _____

Riff D
Gtrs. 1 & 2

End Riff D

Bridge

Gtrs. 1 & 2: w/ Riff D D5 N.C. D5 N.C. Gtrs. 1 & 2: w/ Riff D, 3 times D5 N.C. D5 N.C.

You have - n't learned a thing. I have - n't changed a thing. _ My

flesh was in my bones. _ The pain was al-ways free. You have-n't learned a thing. I have-n't changed a thing. My

Chorus

D5 N.C. D5 D5 * A5 Eb5

flesh was in my bones. The pain was al - ways free! I've felt the hate _

Gtrs. 1 & 2 Rhy. Fig. 2

D5 A5 Eb5

_ rise up _ in me... _ Kneel down and clear _ the stone _ of leaves....

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 A5 Eb5 D5 A5 Eb5

I wan - der out where you can't see... In - side my shell, I wait and bleed...

Gtr. 1: w/ Rhy. Fig. 2, 2 times

Gtr. 2: w/ Riff C, 2 times, simile

D5 A5 Eb5 D5 A5 Eb5

I've felt the hate rise up in me... Kneel down and clear the stone of leaves...

D5 A5 Eb5 D5 A5 Eb5

I wan - der out where you can't see... In - side my shell, I wait and bleed! _

Gtr. 2: w/ Rhy. Fill 1

D5 N.C. D5 **Outro** D5 Eb5 Gb5 Eb5

Uh! _____

Gtr. 1

Gtrs. 1 & 2

0 0 0 0 0 0 0 6 5 0 0 0 0 0 0 17 0 0 0 0 0 0 1 4 1

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5

And it waits for you! _____

0 0 0 0 0 0 1 4 1 0 0 0 0 0 0 1 4 1 0 0 0 0 0 0 1 4 1

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5

0 0 0 0 0 0 1 4 1 0 0 0 0 0 0 1 4 1 0 0 0 0 0 0 1 4 1 0 0 0

Words and Music by Adrian Smith

Moderately Fast Rock ♩ = 152

Em
Riff A

Gtr. 1 (dist.)

Gr. 1 (dist.)

mf

T
A
B

12 0 0 0 0 0 0 7 0 0 0 0 0 0 0 0 0 0 0 5 0 0 0 0 7 0 0 0 3 0 0 0

End Riff A

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#). The melody is a simple, repetitive tune. The guitar line is written in a single staff with a key signature of one sharp. It features a series of chords and single notes that accompany the vocal melody. The score is presented in a clean, black-and-white format.

Gtr. 1: w/ Riff A (1½ times)

Gtr. 1: w/ Fill 1

Dsus4

Gtr. 2 (dist.)

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The bottom staff is in bass clef and contains a simple bass line with a few notes. The piece concludes with a double bar line and repeat dots on both staves.

Fill 1
Gtr. 1

Fill 1
Gtr. 1

w/ bar
grad. dive

Verse

Gtr. 1 tacet
D5 E5

D

1. From the coast of gold,— a - cross the

Rhy. Fig. 1

P.M. P.M. ---- P.M. ---- P.M. ----

D5

sev - en seas,— I'm trav - 'lin' on,—

E5

P.M. P.M. ---- P.M. ---- P.M. ---- P.M. P.M. ---- P.M. --

G5

far and wide.— But

D/F#

*Dsus4

P.M. P.M. ---- P.M. P.M. ----

Cmaj7

now it seems,— I'm just a stran - ger to— my - self,—

D

Em

E5

P.M. P.M. ---- P.M. P.M. ---- P.M. --

Dsus4 Cmaj7 D

Ain't it fun - ny how it is? You nev - er

P.M. P.M. ---|

Em E5 G5 D5

miss it till it's gone a - way, — and my heart — is ly - ing there,

P.M. P.M. ---| P.M. ----| P.M. ---| P.M. P.M. ----| P.M. --

G5 Cmaj7

and will be till my dy - ing day. —

Rhy. Fill 1 End Rhy. Fill 1

P.M. -| P.M. ----| P.M. P.M. ----|

Chorus

G5 C5 A5 D5 C5 A5

So, — un - der - stand, — don't

Rhy. Fig. 2

E5 D5 Csus2

waste your time— al-ways search-ing for— those wast - ed— years.

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

G5 C5 A5 D5 C5 A5

Face up, — make your stand. — And

E5 D5 Csus2

re - al - ize— you're liv - ing in— the gold - en— years. —

1st time, Gtr. 2: w/ Rhy. Fill 2

To Coda 1 ⊕
To Coda 2 ⊕

Verse

Gtr. 2: w/ Rhy. Fig. 1

D5 E5 G5 D5

2. Too much time— on my hands, I got you on my mind. —

E5 G5 D/F#

— Can't ease this pain, — so eas - i - ly. —

Dsus4 Cmaj7 3 D

When you can't find the words to say, — it's hard to

Rhy. Fill 2

Gtr. 2

Em E5 G5 D5

make it through an - oth - er day. — And it makes me wan - na cry,

G5 Cmaj7 D.S. al Coda 1

and throw my hands up to the sky. —

⊕ Coda 1 Interlude

Gtr. 1: w/ Riff A (6 times)
Em
Riff A1

D5 End Riff A1 C5

P.M. -----

E5
Rhy. Fig. 3

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M.

P.M. ----- P.M. ----- P.M. ----- P.M.

D5
End Rhy. Fig. 3

[illegible]

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 1

[illegible][illegible]

Fill 2
Gtr. 1

Gtr. 1

First system of musical notation. The treble clef staff contains a melodic line with various slurs and ties. The bass clef staff contains a sequence of fret numbers: 12, 12, 15, 12, 15, (15), 12, 14, 14, 14, (14), 14, (14), 14, (14), 12, 13. Above the bass staff, there are annotations: "1" above the first (15), "1/2" above the 14, "1/2" above the second 14, "1/2" above the (14), "1/2" above the third 14, and "1/2" above the (14). A "C5" label is positioned above the first 14. A "3" is written above the first (14). The text "w/ bar" is written to the right of the staff.

Second system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a sequence of fret numbers: (13), (13), 15, 14, 15, 12, 0, 15, 12, 15, 14, 0, 12, 15, 12, 15, 14, 15, 12, 12. Above the bass staff, there are annotations: "D5" and "E5" are written above the first two notes. A "3" is written below the first 0. Wavy lines are present above the first two notes of the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a sequence of fret numbers: 12, 15, 14, 12, 12, 0, 12, 15, 14, 0, 12, 12, 12, 15, 14, 12, 0, 12, 15, 14, 15, 12, 12, 12, 15, 14, 15, 12, 12, 15, 14. A "3" is written below the last three notes of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a sequence of fret numbers: 12, 12, 12, 12, 15, 12, (12), 12, 12, 14, 15, 12, 14, 15, 12, 13, 15, 12, 13, 12, 15, 14, 11, 12, 15. Above the bass staff, there is a "D5" label above the first 14. A "3" is written below the first 12.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a sequence of fret numbers: 9, 11, 12, 13, 9, 12, 9, 17, 14, 15, 17, 14, 15, 17, 15, 17, 19, 17, 19, 20, 19, 20, 22, (22), 20, 22. Above the bass staff, there are annotations: "8va" and "C5" are written above the first two notes. "D5" is written above the first 14. A "3" is written below the first 12. A "1" is written above the first 22. Wavy lines are present above the first two notes of the bass staff.

Chorus

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

G5 C5 A5 D5 C5 A5

So, _____ un - der - stand, _____ don't

8va -

3 3 3

1

w/ bar

(22) 22 20 19 20 20 20 19 20 19 19 (19)

Gtr. 1 tacet

E5 D5 Csus2

waste your time — al - ways search - ing for — those wast - ed — years.

G5 C5 A5

Face up, _____ make your

D5 C5 A5 E5

stand. _____ And re - al - ize — you're

D5 Csus2

liv - ing in — the gold - en — years. _____

D.S. al Coda 2

Coda 2 Outro

Gtr. 1: w/ Riff A (2½ times)
Gtr. 2: w/ Riff A1

10

Gtr. 1 Em

E5

3/5 3 5 4 2 0 2 2 6

10

Gtr. 2

P.M. -

3 3 3 2 2 2 5 5 5 3 3 3 5 3 0 2 6